



(Registered for Transmission Abroad.)  
Subscription, Free by Post, 2s. 6d. per annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,  
199, Regent Street, London, W.

VOL. XXXII, No. 377.]

MAY 1, 1902.

[PRICE 2d. ; PER POST, 2½d.]

## THE RELATION OF ART-PRACTICE AND ART-THEORY.

BY PROFESSOR FR. NIECKS.

ALL will agree that without the artistic instinct the art-producer will never do anything worth doing, and that theory alone is absolutely barren. But what of theory as a partner of the artistic instinct? Artists, musicians as well as other producers of fine art—the exceptions are very rare—look upon theory with distrust and dislike; indeed, as a rule are repelled by it. One may go so far as to say that, believing solely in the power of the artistic instinct, they regard theory as its enemy, and consequently ignore it as much as possible; and when this is not possible, ward it off or run away from it. I am inclined to think that this fear of theory has no more respectable foundation than indolence, or, at best, prejudice; and that in reality theory is the friend, not the enemy, of the artistic instinct. Now, it will be said: Are the natural promptings of the artist to be denaturalized and stifled by artificial theoretical fads and fancies? This seems at first sight a crushing question—especially if he to whom it is addressed has to admit that most theories are fads and fancies, and not legitimate deductions from indisputable facts. The state of matters, however, assumes again a different aspect on our remembering that the large mass of the outcome of the unaided artistic instinct consists of monstrosities, eccentricities, insufficiencies, and insipidities; and that the shortcomings in the majority of things theoretical are neither worse nor more numerous than the shortcomings of the other things that come from men's hands and brains. After this reflection it is possible to take heart once more, and even to venture upon so aggressive an assertion as that a really strong artistic instinct cannot come to harm by theory; and that if the artistic instinct is comparatively weak, it cannot thrive without it.

But thus far I have been reasoning with undefined terms. What do I mean by theory? I mean by it the result of the sifting, classification, and generalization of experience and collected facts. And I should like to distinguish theory of two kinds—æsthetic and technical theory, or theory of conception and theory of execution. The artist is of course always inclined to

scoff at philosophy, which does not seem to him to have any practical bearing, any useful outcome. Now let us see if this is really so.

For instance, has not Lessing's discussion, in his "Laokoon," on the boundaries of painting and poetry, a very practical bearing on the practice of the arts? Unless we see in art nothing but a childish play with colours, lines, tones, etc., we are constrained to answer affirmatively. Why do poet, painter, and sculptor, when dealing with the same subject, deal with it in different ways? Why do they select for imitation and expression different aspects and qualities, and dwell on the selected aspects and qualities variously? Lessing does not bring the musician within the scope of his investigation, but music too will be found to have a way of her own. It must be evident that to meditate on this question is a liberal education to the artist. Much of his success depends on his grasp of this problem. Many a false step will be avoided by even the mere acquaintance with the existence and nature of it.

To turn to another art problem, Taine's doctrine of the Essential Character. The author sets it forth as follows: "The peculiar nature of art is to make the essential character, or at least an important character, of the object as dominating and as prominent as possible, and for this purpose the artist omits the traits which hide it, selects those which manifest it, corrects those in which it is altered, and remakes those in which it is annulled." Well, I ask: Is not this doctrine instructive and suggestive to the artist?

Or let us take a still larger æsthetic question—that of form, the insistence that whatever the content of a work of art may be, whatever its nature and aim, it cannot dispense with beautiful form, as without beautiful form a work ceases to be fine art. Who can deny that a very large percentage of would-be art works are wrecked on the unsuspected rock—nay, that many an entire life-work thus comes to naught? And who would deny that most of these failures are attributable to ignorance, not to incapacity?

Hitherto I have spoken only of æsthetic theories. The technical theories, however, are not less important and valuable to the artist. For all theories are time-savers. They generalize. They put, as it were, a large body of individual cases into a nutshell. Such are, for instance, in the musical art, the theories of tonal relationship, of

harmonic combination and progression, of formal construction, of instrumental colouring, etc. In the other arts we have theories corresponding to them—corresponding to, not identical with them. True theories supply the artist with reasoned rules, to be distinguished from rules of thumb. The latter—dead, mechanical, and consequently indiscriminate—cramp and dull those whom they are intended to benefit; whereas the former, the reasoned rules, free and enlighten, being living and possessing self-corrective power that shows their scope and limitations.

Unfortunately, we have to regret the neglect of theory not only by individuals but also by institutions. The best music schools are lamentably deficient in theory. The schools of painting and sculpture are even worse. Art students think not only that theory but every kind of methodical training is dangerous, and likely to be hurtful to them by diminishing or extinguishing their originality. What should be impressed upon them is this. By all means invent your own technique; for if you have original ideas, you require new means of expression. But do not attempt to invent your own technique until you have mastered some other technique or techniques. In other words, do not ignore the accumulated experience of the past; do not ignore the achievements of your predecessors, and begin to build up the art anew. Now this is exactly what we continually see large numbers of art students doing, and in doing it most of them succumb in the struggle; and the few, the strongest, the geniuses, who come out of it triumphant, come nevertheless out of it more or less maimed and crippled, and certainly would be in better condition if they had proceeded in a more rational manner. The original artist is he who has his own way of seeing things, and such an artist will more easily find the original means for the expression of his original impressions if he has mastered a technique developed by many schools and generations, than if he has to evolve one out of nothing, and has to go in his own person through the historic stages of development.

How the lack of theory stunts is strikingly illustrated by the conversation of artists. Listen to the comments of painters on pictures, of musicians on musical compositions! How rarely you hear anything that is worthy of the art and the artist! Without theory the artist will at best only learn to crawl, never to fly—unless he be one of the elect, one of the rarest of the rare, one who divines all and knows how to do all.

By the way, can anyone explain how it is that painters and sculptors have written so much less on their art than musicians on theirs? I do not forget Leonardo da Vinci's "Treatise on Painting" and other writings. Cellini's "Autobiography" and "Treatise on the Goldsmith's Art." Vasari's "Lives of the Great Painters, Sculptors, and Architects." Hogarth's "Analysis of Beauty." Reynolds's "Discourses," and Mengs's literary works, to mention at random a few of the most famous performances of this kind. But the musicians surpass their brethren of the brush and chisel immeasurably. Think only of those few great contemporary creative artists Schumann, Berlioz, Liszt, and especially Wagner, who is quite a unique phenomenon.

One or the other of my readers may be burning to point out to me that some of the theories to which I have alluded are incomplete or in part faulty, or contain exaggerations. I have no intention to defend them in their entirety; I would only suggest that imperfection does not make them valueless. Moreover, a certain one-sidedness is an attribute not only of all theories but

also of all practices. Man cannot fix his gaze long on one object without losing his sense of proportion.

The sum of what I maintain, then, is this. Theory is the friend, not the enemy, of the artist. The strong cannot do without it; the weak cannot do without it at all. It teaches what may be done, and shows how it may be done by a short cut. And thus it can prevent an immense waste of time and labour, and the production of a large amount of what is useless and cumbersome. Finally, the art-concern can flourish only when art-instinct and art-theory are partners.

### A COMPOSER ON PROGRAMME MUSIC.

If we read attentively the current musical criticism of the continent, especially of Germany—meaning by criticism rather the works of those who are concerned with the aesthetics of the art than of those who busy themselves with the performances of the day—we shall find that it occupies itself mainly with the origin, functions, and limits of programme music. With true Teutonic thoroughness such writers attempt to elucidate their subject by reference not only to the movements and tendencies of the other arts, to an extent hardly suspected in this country, but with the help of moral and mental science. This method is obviously open to the objection that philosophising about art is the mark of an age in which art is decaying; but it may be doubted whether this dogma ever had any real application to music. As time goes on it is likely to have less and less, for it is not a mere accident that most of the more prominent of the "advanced" composers of Germany are men with university education, alive to all the intellectual and moral problems of the day and trained in metaphysical speculations, and more fascinated by an analysis of art into its ultimate elements than by biographical details as to half-forgotten mediocrities or textual emendations of more than half-forgotten compositions. A good deal of what they write is not unnaturally fanciful and far-fetched, but it helps towards the solutions of the problems which must present themselves to all who really think about contemporary music. They are, moreover, too near the phenomena which they discuss to be able to form a quite unbiased opinion. It is not even possible to decide as yet whether it is a question of being too near the mountain to gauge its height, or whether it is a question of there being any mountains at all.

Apart from the school of criticism which pretends that there is no such thing as programme music, that music can have no content beyond itself, we can distinguish two main tendencies. There are writers who look on the programme music of the last decade as the natural sequel and development of Wagner's efforts to create a "universal Art-work" (*Gesamtkunstwerk*). These contend that the closer inter-connection which there is in the work of the younger musicians between the *donnée* and the music is the logical outcome of Wagner's theories as to the relation between words and music in music-drama. Others again tell us that to write thus is to be misled by Wagner's enormous influence on technique; that modern programme music is rather protest against, a revulsion from, his attitude, that its roots are to be sought in the works of Liszt; that music has and always had a meaning apart from, and outside itself. Its object is to interpret humanity. Such critics maintain that the only thing which distinguishes good music from bad—assuming of course a certain technical command of material—is that some expresses human emotion in a purely human way, and some expresses only formulae and musical doctrine.

This brings us very near to very ancient disputes as to the difference between objective and subjective, disputes which may truly be said to have raged ever since music began. Just as, it has been well said, there have been Platonists and Aristotelians ever since men began to think, so in music there have always been men who have taken one view and men who have taken the other, though they would have been surprised to have been told so.

Among the most interesting human documents that are to be found on this point is an autobiographical letter written by

Gustav Mahler, which has been published in a little book, "Der moderne Geist in der deutschen Tonkunst," by Dr. Arthur Seidl. It is worth translating and considering carefully, though it does seem at times to invite the attention of the college of wit-makers; and its value to English readers is somewhat impaired by the fact that we do not know Mahler's works, which would seem to be an indispensable commentary on what he has to say.

He writes: "You have very accurately characterised my aims in contrast to those of Strauss; you are right in saying that my music arrives in the last instance at the Programme as at the last ideal elucidation, whereas in the case of Strauss the Programme is before him as a given aim. I believe that in these words you have touched on the great artistic problem of the day. When I conceive an extended musical structure, I always reach the point at which I must call to my aid the word to carry the weight of my musical idea. I imagine Beethoven to have had a somewhat similar experience in the case of his Ninth Symphony—except that at that period the adequate material was not ready to his hand—for, after all, Schiller's poem cannot be taken as formulating all the startlingly new things which were in his mind. What happened to me with my second symphony (in C minor) was simply that I really hunted through all the literature of the world, even to the Bible, in order to find the word that solved the riddle. Very significant of the true essence of art-creation is the way in which the suggestion came to me. I had already for some time been possessed of the idea of drawing on the chorus for the last movement, and it was only the fear that I might be accused of imitating Beethoven in mere externals that caused me to hesitate again and again. At that time Bülow died and I assisted at his obsequies in Hamburg. The mood in which I sat there, and thought of the departed, harmonised exactly with that of the work which I was carrying about with me. Then from the organ loft I heard Klopstock's chorale "Aufersteher." This struck me as a flash of lightning, and everything stood clearly revealed to my mind. It is for this flash of lightning that the creative artist must wait; that is the 'Immaculate Conception.' What I then experienced, I had to create in sounds, and yet, had I not been carrying this work within me, how could I have had precisely that experience? Were there not thousands with me in that church? And so it is always with me: only when I have experiences do I write tone poems; only when I write tone poems do I have experiences. . . . That I consider myself Strauss's competitor no one has any right to assert, as many unfortunately do nowadays. I repeat that I cannot consider two such men as 'a sum in subtraction.' Apart from the fact that I should be regarded with my works as a freak of nature, if the successes of Strauss had not opened the way for me, I look upon it as my greatest satisfaction that I should have such a fellow fighter and fellow worker. Schopenhauer somewhere employs the image of two miners who attack a vein of ore from opposite sides and meet in their underground path. This seemed to me to illustrate accurately my relations with Strauss."

A few of the comments which this letter suggests have already been set out by way of preface. A few more may not unfruitfully be appended. In this letter the composer admits that he writes both "subjectively" and "objectively." And that seems to be true of all composers. To them applies as to everybody else, the old *clichés* of the schools: "There cannot be an Object, unless there is also Subject (conscious of itself as Subject), to which it is an Object." This self-confession suggests further a classification of programme music—apart from the merely imitative—according to its degrees of subjectivity and objectivity. In "autobiographical" programme music, as it may be called, a composer will attempt to translate into music his own feelings in given circumstances, and this is presumably what Beethoven meant by the familiar "mehr Empfindung als Maererei"—this is the most subjective of all. Then we have music like the "Symphonie Fantastique" of Berlioz, in which a composer tries to paint an idealised self in varying conditions, and there the object comes more into prominence. And, lastly, there is the most objective of all, as where a composer's *donnée* is a person of history or drama

such as Till Eulenspiegel or Don Quixote. But even then the subject counts for a great deal, in so far as the music will be conditioned by the composer's conception of that which he is translating into tones. Indeed, there is always something subjective in the merest arabesque or tone-pattern: everything which differentiates a composing man from a mere machine for scattering note symbols over a sheet of music is subjective. In the most objective description the describing subject counts for something; in the most subjective mood-painting the mood painted is in a certain sense the object.

What may be called the anti-programme school is fond of thinking it has scored a great point when it insists that such confessions as Mahler's do not explain how the thoughts become music. True; but does their theory explain how and why a Beethoven wrote a Fifth Symphony? There is a great mystery in all art work which no one can explain. Can we explain why and how the death of Arthur Henry Hallam became "In Memoriam," any more than why the death of Nicholas Rubinstein became the Trio of Tchaikowsky? "The programme does not make the music" is often said with an air of triumph. No one ever suggested that, nor that a composer without musical gifts could write great programme music, any more than a great occasion could make a Nahum Tate write passable poetry. Not the most ardent of advanced composers would ever contend that the most literary and subtle programme would turn a poor tone poem into a good one. It could no more than alter the hearer's impression as to the composer's skill in expressing what he wanted. The tone poems of Strauss are great not because of what they express, but because of the subtlety and truth with which he expresses it.

The advocates of "abstract music" are often fond of saying that "all this does not add one pennyworth to the enjoyment of music." But on the other hand a great many people honestly say it does—and this is a free country after all. And then what is meant by enjoyment? Do we mean merely the physical pleasure of hearing sounds? If so there would be as much enjoyment in hearing an orchestra play common chords (provided there were no grammatical faults in the scoring of them) as in listening to a Beethoven Symphony. Again, does it not add to literary "enjoyment" to know what was in a poet's or a historian's mind when he wrote, and why he wrote precisely as he did? True it does not affect our appreciation of the melody of the verse or the cadence of the prose, but that surely is not all there is in poetry?

It is too much to hope that any writing on such subjects will put an end to controversy. One can but hope to help some people to make it clearer to themselves (and others) what the fight is about.

ALFRED KALISCH.

## THE GHOSTS OF MUSIC

BY VERNON BLACKBURN.

It is a matter of common knowledge that few elements have had a more persistent and enduring charm for musicians of the highest order of genius than that element which theologians call the "preternatural." Music assuredly has in its vast regions of unexplored mysteries a spirit-world which is as secret, save to the emotional spirit, as the worlds which the religious thoughts of man have created. He who feels the touch of immortality within his heart, by whatever strange channels it may be brought to his consciousness, peoples his mind with the spirits of the dead. No great race in the vast and populous history of humanity but has consecrated a spiritual Valhalla, has kept a shrine apart for them that have trodden greatly before ourselves the wine-press of death. "Justorum animæ in manu Dei sunt"—so run the words of a great Antiphon—"et tormentum mortis non tanget illos." "The souls of the righteous are in the hands of God, and the difficult passage of death shall not afflict them"—so I choose to translate the noble words of him who hoped. It is on the word "justorum" that one would fain lay stress. The word has a broadened meaning. The little, the minor, the work-a-day lives of the generations of man may wander a-lown the



winds of the world after their release from the imprisonment of to-day's life; it is the others that count, and it is they that make up the kingdom of ghosts; and their visitants are the great creatures, too, of mortality. When Æneus went down beyond the ivory gate he only saw the elect of humanity; when Odysseus crept into the nether provinces he met the flower of the world; and the greatest, the most magisterial of musicians, these alone among their tribe meet the great ghosts. They are the Antony's of art; they repeat in mortal experience the presentiment of these immortal lines:—

Where souls do couch on flowers, we'll hand in hand,  
And with our sprightly port make the ghosts gaze;  
Dido and her Æneus shall want troops,  
And all the haunt be ours.

Among these voyagers whom shall I place before Henry Purcell? And he proves his rank, as a lover proves his renunciation, by one passage sole out of many possible; I refer, of course, to the arousing of the Spirit of Frost from "King Arthur." The thing is a chrysolite of other-world thought. Cold and tremulous the music arises out of a mystical descent of shuddering chords, until you seem to come face to face with visionary experiences won from the mysteries of the grave. And here enters a mystery of relative genius. As (I believe) I was the first to point out—when "King Arthur" was produced at a Birmingham Festival some years ago—this glorious passage of ultra-mundane thought is a precise counterpart of the music conceived by Wagner when Wotan summons Erda from the prison of her sleep in the Tetralogy. Once more you have an example here of two immortal geniuses peering through the dark glass of humanity into the shadowy lands of the dim dead souls of man.

He who had the terror of the ghost-world most oppressively on his spirit, he who looking forth from his circle of clay most shudderingly, realised the feeling of "ancestral voices prophesying war," was undoubtedly Mozart. Coleridge used to say that it would be impossible for a man to see a ghost and live. The mere communion of eyes of death with eyes of life must perforce be fatal to life. Eternal frost must ever be disastrous to the brief warmth of a few sad years. But Mozart visualised ghosts with his mind's eye; his own creations sent him into aloof tremors; when his Commandant first approached the Don in actual representation, it is said that he nearly fainted with the terror of his own musical apprehension. Yet in my opinion Gluck was, for other reasons, scarcely a less great master of the ghost-world than was Mozart. Gluck's peculiar leaning towards the mythology of Greece, with its expansive paraphernalia of all its underworld, led him to the realisation of its scenes in music with a curious persistence. The descent of Orfeo into Hell caught from his mind a tragic and beseeching emotion that would be unique in the story of musical art had he never written "Alceste." There, there, his genius for the kingdom of the ghosts proved its imperial quality. On a monotone—unchanging, unvaried—the breeze-like chorus seems to wander to the sentient ear; only in the slow and solemn accompaniment is there any change to be chronicled, while these wasters of "this body of death" murmur their most desolate song. It is desolate like a desert at night where there stretches naught but sand, with the remote orchestration of the stars; it is like Byron's wonderful image of "love watching madness with inalterable mien"; it is a trance among multitudinous sounds; it is condemnation filled with compassion for the victim. Outside personal phrases, it is the repetition of Tennyson's "Death in Life," and is murmurous of "The days that are no more."

Then there is Berlioz to think of. This composer was always inclined slightly to the melodramatic, and, oddly enough, his melodrama was chiefly stolen from Shakespeare. One says "oddly enough," even so remembering that he married Henriette Smithson, his ideal of a Shakespearian actress. And Berlioz wrote "Les Troyens," which, in one of its acts at least, is almost the counterpart of the last act of Richard III. It is not often that one sees this particular opera put upon the stage. By what I may call a lucky accident, I was able to see it in full—sad ghost as it is of Wagner's "Tetralogy"—at Brussels. Berlioz's ghosts are

weird but strenuous creatures; in "Les Troyens" they arise more as warners and prophets than as spirits from another world. For some reason or other, Berlioz, whose devotion to art was so complete as to make him almost inaccessible to anything but that which was the greatest in music, did not, in spite of the phantasy which followed his imagination at all times, create a genuine ghost tragedy in music. He who attended nightly the opera at Paris for the purpose of hearing his Gluck, the supreme artist of the ghost drama, did not quite fulfil the ambitions which that master planted in his soul. Nevertheless, he came as near as might be, to one of his fighting temperament, to that unspeakable world of shadows: on the morning of his death he tapped upon his window-sill and lamented his failure. But his Shakespearian ghosts of "Les Troyens," in their succession of appearances, should remain among the eminent memorials of this particular province of music.

Other masters too have stormed the spirit-fastnesses of the ghosts. But Dvorák's ghosts are too Bohemian in their flights to touch one with any pathos of sentiment; they are more like Shakespeare's witches than his ineffable lovers of the other world; more like Dante's Ugolino "wiping his bloody lips on the scalp of his murderer" than his dove-like Paolo and Francesca; more like Shelley's Prometheus than his Adonais; more like Keats's Saturn than his Nightingale—that ghost of all beautiful sound. In a word his ghosts are re-creations of humanity, not humanity's shadow. So it is with many another composer whose names it would be otiose to recall, and of whom the name of Dvorák may be taken as being largely typical. But the ghost of the great scores, the ghost which comes back in the watches of the night, that chills the pulse, and maddens the brain with a momentary fear of death, it is a thing almost of premonition; it waits with the wailing of the dead; it sings a "lachrymosa dies illa" with the after-knowledge of the passing-bell; it flits with the raiment about it of dead musicians' fears, and of their vital anticipations of death. The ghost in the music of the great musicians of genius is a portent; it voices the unhappiness of deep thought; it is imagination transformed into a threat.

### POISONOUS APPRECIATIONS.

THE other day I was looking over some old magazines in which considerable space had been devoted to music. The articles were evidently meant for the musical amateur—that is to say, they were not burdened with technical terms, and in their own way did attempt to give some account of the impressions made by music. The difference in the tone of these impressions from those of to-day was startling. We should call the old writings gushing, and they were. Possibly they were insincere; possibly a mere conscious attempt to write something that would please the public. But even so they tell us a fact worth considering. In the past it was thought that music had an ennobling message to mankind, and writers were not ashamed of taking that as their theme. Open a modern book of essays on music, and you may be sure that you will read page after page of brilliant negations. There is not any longer a question of the ennobling influence of music. Every writer treats the art from a super-sensual standpoint, or else he is an antiquarian or historian, who has no traffic with the emotional or poetic side of music. The art may be, for all one can tell, an active corrosive of manhood, a curious mental drug that lulls the human being into a day-dream through which flit gorgeous and evil shapes beckoning him to psychical destruction.

What has come over the world that it should be so sick? Is it really the world at all that is imaged in these writings? Is it not, perhaps, that art—literature and music at least—has become detached from life? There is a deal of pretence in the average cultivated human being. Let me give an instance. Not long ago I listened to the "Pathetic" symphony, and sitting in front of me was one of those comfortable matrons on whose faces Time refuses to engrave his hieroglyphics—life, I should say, had not been bitter for her. And yet when we reached that last mournful movement she turned to a companion and announced with subdued glee that the symphony ended in

hopeless gloom, and then she prepared to enjoy that gloom. I am sure that temperamentally she was averse to gloom of all kinds. Her appearance made me imagine a trim villa, cosy in winter time and well regulated, in summer ablaze with scarlet flowers and noisy with healthy young men and women. But she had read, no doubt, knew all about Tchaikovsky and perhaps could prate of Nietzsche (the essence of whose philosophy is anything but morbid). It is the fashion to be in love with death, and my comfortable matron was in the fashion. Twenty years ago she would have gone to the Handel Festival with a basketful of sandwiches and encumbered with a camp-stool. She did not then prate pessimistic nonsense.

I suppose it will be thought far-fetched to assign the present views of music as set forth in brilliant essays to the modern symphonic-poem, or perhaps I should say to modern programme music; but it is a curious fact that before the days of avowed programme music writers on the art did not look on music as a medium for the arousing of sensation, nor as the expression of a world-weariness which finds its cure in sensuous orgies of the intellect. The craving for paradoxical brilliance had not entered their minds. Now the modern writer on music, especially the writer who views the art from its poetic side, hangs all his decadent theories and invertebrate picturesqueness of language on the art. He cannot even leave Bach alone, and Wagner's music is made out to mean all kinds of terrible depravities, from which the modern art-prattler snatches a fearful joy. One hears this kind of thing even more often than one reads it. The essays written about "Tristan and Isolde" are nothing to the things said of it. And recently "Parsifal" has been made the butt of the brilliant essayist and conversationalist. Wagner's idealism will not always hold water: the philosophy of "Parsifal" one may consider false; but these ready gentlemen of the pen and tongue go much farther. They exaggerate (because Nietzsche did) the nervous and emotional effect of Wagner's music, and a long list of short stories and essays might be cited as holding up Wagner and Tchaikovsky as arch-destroyers of the human soul.

Had the art of music so dead an effect one would be compelled to agree with Tolstoy in his sweeping charge against it. Music must be nothing less than a poison that paralyses the best aspirations of the human race, and renders impotent the ceaseless struggle of mankind towards perfect development. In its way it must be as deleterious as the opium habit, and more degrading than an excessive use of stimulants or narcotics—both means by which the human being does his best to forget. That large sums should be spent on carrying on this art is a strange commentary on a feverish desire for self-destruction. But I do not believe that music has the effect which certain modern writers claim for it. For the most part they are dilettanti; who prate of art for art's sake, a cry which no creative artist of the first rank has ever uttered; and, too weak to face the world as it is, or to see glorious manifestations of mystery in the commonest facts, they dwell in a curtained ante-room, shut in from the sound of the vulgar world outside, there to dream their sensuous dream of a life that is not. They wake from these drugged dreams to utter paradoxes brilliant with the phosphorescence of decay. The Wagner whom they worship was not at one with them. He was a strenuous idealist, and, though a bitter foe of traditional religion, he was never a sensual negationist. Tchaikovsky, it is true, had his morbid moments and often dwelt in the purple twilight of melancholy; but it is also true he had moments of grander and healthier feeling. Apart from his early Mozartian grace, he shows us, in the fifth symphony in particular, a strength of fighting against morbid acquiescence in the decrees of fate which could not be shared by the dwellers in the scented, dreamy atmosphere of the ante-room of art for art's sake.

Although I have suggested that the modern symphonic-poem has been the cause of the decadent view of music, I do not mean that in itself it is decadent. It is merely that modern music with its poetic content has given writers a subject apart from the music itself. And the very vagueness of the art itself has permitted all kinds of meanings to be read into it which the composers themselves never intended, so that a literary appreciation of the music has become an index to the writer's frame of mind. If he be a flabby sensualist, he will see flabby

sensualism in the music; he will bathe his soul in flaming waves of sound, and think the world well lost. As an antidote to these literary appreciations one needs only the composer's common sense, the art creator's clear-eyed singleness of purpose, and his emotional and psychological naïveté. I am sure that if Wagner or Tchaikovsky or Richard Strauss could have foreseen the pernicious nonsense which would be read into their music they would have burnt their scores. Richard Strauss, for instance, is no pessimist, but an idealist of the Shelley type; and yet his music is welcomed and misjudged by sensual pessimists who have never known the motive force of a spiritual outlook on life, who would deny that any of the arts should concern itself with that outlook. And here I come back to the difference in the tone of past and present appreciations of music. The compositions of the old school were more or less programme music, although they made no pretension to it. They did not give the literary dilettante any peg on which he could hang his own theories of life, and perhaps, too, the literary outlook was simpler and broader and healthier. This is a day of small things, of hair-splitting sensitiveness, in literature. With the increased facilities for publication literature has reached a larger public, and is no longer addressed to a comparatively small class. That is well, but it also has its drawbacks, for the writer of to-day has to speak to a class which is by no means literary in spirit. He finds his readers largely among those who suffer from the restlessness and over luxury of the day. Art of a kind has always been supported by this class, but never has it been a healthy art or even a sane art, for it has been lacking in the ardent idealism, whatever form it may take, either realistic or romantic, which has been and always will be the motive force of the art-expression of life, as it is of life itself. It would be absurd to suppose that such art would appeal to those who have never within themselves felt the need of that idealism. Consequently too much of our literary art has pandered to the outlook of a class of semi-cultured persons. It is a pity that this class has lately developed a taste for music, for it expects to find in our art the same decorative sensualism which it has long fed on in literature, and it has especially seized on modern music because its appeal is emotional and poetic rather than formal and obviously intellectual. It is not the musician who suffers from this ill-regulated sensualism. To him, quite apart from its poetic content, a Richard Strauss symphonic-poem has much formal symmetry and quite as much intellectuality as a symphony of Beethoven or Brahms. His appreciation of it may be, and should be, poetic as well as musical, but his knowledge of his art leads him to take an objective view of the music, and not a crazy subjective appreciation in which nine-tenths of the meaning grasped was never that intended by the composer. May it be that this misjudgment of modern music is due to some inherent mistake in its form? Those vague masses of colour shifting and polychromatic as sunset vapours that subtly covered fibre of meaning, may be too vague and outwardly formless for the multitude. Perhaps the modern symphonic-poem is only for the initiated, the sane, self-balanced lover of art. Strong drink is not for babes, and modern music is perhaps too strong for the sensual materialist. He is intoxicated rather than inspired. If that be so, modern music is bad art, for, whatever their faults of exaggeration may be, both Tolstoy and Wagner are right in claiming that art should appeal not to the few but to the many. Otherwise it is an esoteric amusement bearing no relation to life itself.

EDWARD A. BAUGHAN.

### OUR MUSIC PAGES.

For this month we have selected "Shed no tear," for contralto voice, from Orlando Morgan's song cycle "In Fairyland." The title of the set is an alluring one, and we are now in the merry month in which fairies love to sport and play. Keats's beautiful lines in the song given are set to expressive music. There are some happy alternations of major and of minor mode, while the syncopations in the accompaniment seem well in keeping with the word "weep." The latter part of the song in major is worked up to an effective climax, and then gradually sinks down to the softest whisper at the words "Adieu, adieu."

## Reviews of New Music and New Editions.

*Passions-Oratorium* nach Worten der heiligen Schrift für gemischten Chor, Soli, Orchester, und Orgel ad lib., von FELIX WOYRSCH, Op. 45. Klavierauszug (Verlag von Chr. Friedr. Vieweg's Buchhandlung).

Who is the composer? How could he venture after Bach to write a Passion Oratorio? What kind of a work has he produced? Brief answers to these three very natural questions will serve to call attention to an earnest composer and to an able work, even though they may not render full justice to either. A reviewer, however, has to cut his copy according to his compass.

Felix Woyrsch, born at Troppau, in Austrian Silesia, in 1860, spent his early years in Dresden and Hamburg; at present he is conductor of the Singakademie, also organist of the Friedenskirche at Altona. He has written music for the church, the stage, and the concert room. He studied in early days under H. Chevallier, but he is practically, as stated by Dr. Riemann, a self-taught musician. The sense in which the term is used is clear enough, although the composer with much truth thinks it scarcely applicable to a man who has made himself familiar with Palestrina, sat at the feet of the great Sebastian, and attentively studied the works of classical and modern masters. In answer to the second question it may be said that the story of the Passion of Christ inspired him to write, while it is evident that though an admirer of the genius of Bach, he wished to express his thoughts and feelings in the form and phraseology of the present day; in other words, to follow the new paths opened up by the master musicians since Bach.

Woyrsch's Passion Oratorio is divided into four sections: "The Last Supper," "Christ led to captivity," "Christ before Caiaphas and Pilate," and "The Crucifixion." Here and there are pauses in the music, and certain sections such as the devotional setting of the "Lord's Prayer," and the solo, "Be thou faithful unto death," have actually been published separately; yet the music of the four above-named parts is practically continuous. Throughout the work two powerful influences are felt, those of Bach and Wagner; and in this there is nothing unnatural. The only question to ask is, do we find assimilation or mere imitation of the styles of these great masters? That, indeed, is a question which always presents itself when any strong influence is felt. Here we have no hesitation in saying that the composer never consciously imitates; the influence indeed can only be felt, not proved. The Passion music is of a high order: most skilful as to technique, always dignified, and in its dramatic moments, as in the third and fourth parts, never stagey. The chorales, so prominent a feature of Bach's Passions, are here conspicuous by their absence; Bach wrote for the church, whereas Woyrsch has written an oratorio for performance in a concert room. And yet the "Chorale" element is not altogether set aside; in certain places we find well-known "Chorales" woven into the music; suggestive themes they might indeed be called, inasmuch as they are in keeping with the words, or, as in the final section, they are used in instrumental episodes as anticipations. From various indications in the vocal score, the orchestration deepens the impression of the music. The words are selected from the Bible, and in the English version, our Bible words have had to be altered in places to make them fit the music, and the fit at times is not good as regards accent. The task, however, was by no means an easy one. We may add that this "Passions-Oratorium" has been performed in many cities in Germany, also that its merits have been recognized by the public, and acknowledged by the press.

Three Salon Pieces for Violin and Pianoforte, by ANTON RUBINSTEIN: Op. 11, No. 1, *Allegro Appassionato*, No. 2, *Andante*, and No. 3, *Allegro*. Edited by E. Heim. (Edition Nos. 7562a, 7562b, and 7562c; net, 1s. each.) London: Augener & Co.

The name of the composer has a magic sound; it recalls days

in which the works of the great masters were interpreted with extraordinary poetry and power. But Rubinstein was himself a creator of no mean order. In works of large compass, such as symphonies and operas, inspiration oftentimes flagged; it was in his songs and also in his minor pieces that he appeared to best advantage. The first of the three under notice opens with a broad theme in the key of c minor—the minor mode, indeed, is used, almost without exception, for music of an impassioned type—and in due course a new and milder theme, though of yearning character, presents itself. After the return of the opening section, and a passage in which effective use is made of a thematic figure, the second subject is heard in the clear key of c major; but in the coda, minor tones and chromatic harmonies remind the listener of the "appassionato." No. 2, the *Andante*, opens with one of those quiet flowing melodies of which Rubinstein left so many engaging examples. The middle section, *piu mosso*, is in large measure evolved from a one-bar phrase, and the persistent dotted rhythm is of characteristic effect. On the return of the principal theme, it is assigned to the pianoforte with florid passages from the violin. No. 3, the *Allegro*, is a brilliant piece in which attractive melody and showy passage writing are happily combined. The writing for the violin in all three pieces is grateful; of the piano part there is no need to speak.

*Daisy Chains*. A collection of easy Pianoforte Pieces, varying in difficulty from Clementi's 1st Sonatina in c up to Mozart's easy Sonata in c major. Intended as a sequel to E. Kuhlstrom's Primula Series of Albums of very easy original Pieces. Edited, revised, and partly arranged by ERIC KUHLSSTROM. Series II., Nos. 22-40.

THE first series was recently noticed in these columns, and the speedy appearance of a second shows that they have been well received. Loeschhorn is again represented by a smart *Little Soldier* (No. 36), and a peaceful, pleasant *Good Night* (No. 39); Oesten by *The Young Savoyard*, brisk and gay at heart (No. 30), and a *Humoresque* which answers well to its title; Burgmüller by a bright, spirited *Final Galop* and *The Young Mountaineer*, who is evidently in a happy frame of mind; Reinecke by a *Shepherd's Dance* (No. 24), simple and delightfully quaint, and a *Rondino* (No. 26) depicting swallows on the wing; and the ever popular Kullak by a *Grand Parade* and *Children's Ball*. In addition there are two graceful *Rondinos* (Nos. 21 and 23) by Chvátal, a *Siciliano* (No. 27) by Diabelli, of quaint and appropriate pastoral character, a pleasing *Mazurka* (No. 28) by Enckhausen, *Turtle Doves* (No. 29) by A. Krug, with tuneful theme and pleasant "murmuring" effects, a *Minuet* (No. 31) by Hummel, stately yet simple, a most graceful *Gavotte* (No. 33) and spirited *March* (No. 35) by E. Pauer, a soft melodious *Reverie* (No. 34) by the Editor, and a tasteful, refined *Cavatina* (No. 37) by Aloys Schmitt.

*Gavotte amoureuse* pour Piano. Par AUGUST NÖLCK. Op. 31. London: Augener & Co.

THIS is a very taking piece. Here and there are some quaint touches—to say nothing of the form itself, which carries one's thoughts back to the eighteenth century—and yet both in the music and in the style of the writing one can feel that it belongs to the present. Again the *animato* trio combines both the old and the new. This *Gavotte amoureuse*, not difficult to play, will, if we mistake not, soon become popular.

*Sérénade* pour le Violoncelle avec accompagnement du Piano. Par W. H. SQUIRE. Op. 15. Transcribed for Pianoforte by the Author. London: Augener & Co.

THE *Sérénade* in its original form is well known, and when the solo part is played by the composer the result is a foregone conclusion. Of the music, then, nothing need be said. The transcription is exceedingly good, and quite within the reach of ordinary players.

*Sonata in F* for Violin and Pianoforte, by DIABELLI. Edited by W. Abert. (Edition No. 11,373; price, net, 1s.) London: Augener & Co.

THE name of the composer is in itself a guarantee that the



music is good; his educational pieces have stood the severe test of time. The particular work under notice opens with a brief *Adagio* leading to an *Allegro*, the principal theme of which is light and lively, the second theme in the orthodox dominant, soft and flowing, offering clear contrast; the whole and indeed fairly extended movement is well and attractively written. There is a brief expressive *Andante*, and a merry little *Rondo* by way of conclusion.

*Gondoliera* for the Pianoforte. By AUGUST NÖLCK. Op. 58. London: Augener & Co.

THIS is a piece clear in design, and clever in that very simple though pleasing material is presented in most favourable light. The writing for the pianoforte is graceful, and quite within the means of moderate players. The title, of course, raises suggestions of a certain measure and mood, both of which are fully carried out.

*Sunbeams*; six little Sketches for young Pianists. By STEFÁN EISPOFF. Op. 9. London: Augener & Co.

YOUNG folk—and, indeed, old folk too—love the sun, so that the title of these little sketches is already in itself an attraction. But now for the music itself. No. 1 is a *Rustic Dance* (*Rondeau*), very quaint and engaging. It is just one of those pieces which seem as if they could be written down without the slightest effort; but it displays individuality which all the thought and all the labour could not produce, and therein lies its charm. No. 2 is a merry *Minuet* in the bright key of a major, with an expressive trio in the key of the relative minor. No. 3 is entitled *The Rivulet*, which name is borne, by the way, by one of Mendelssohn's pianoforte pieces; this Eisloff rivulet, however, differs totally from it in character. The music here consists of a placidly flowing melody, a quietly moving bass in notes of the same value, while an inner moving part represents the motion of the stream. No. 4 is a *Polkette*, bright and gay; No. 5 a charming *Barcarolle*; and No. 6 a romance, *In the Garden*, an expressive movement with which an imaginative mind could associate a tender tale of love.

*Cecilia*: a series of Transcriptions for the Organ. By EDWIN LEMARE. Nos. 10-19. London: Augener & Co.

IT is much more frequent for pianoforte pieces to be transcribed for the organ than *vice versa*, and the reasons thereof are plain. First of all, organ music of any importance has a pedal part, more or less difficult to manage in an arrangement which is to be effective and not too difficult. Then, again, the literature of the pianoforte is great in quantity—all the great masters from Bach to Brahms wrote extensively for the instrument—so that the temptation to borrow from organ music is not so strong. All the transcriptions in the "*Cecilia*" numbers under notice are from the pianoforte. No. 10 is A. Strelezki's *Ménuel à l'Antique*, a little piece of quiet, quaint character, with easy pedal notes. No. 11, *Solitude*, by E. Schütt, opens in somewhat plaintive manner, the murmuring melody in the middle part endorsing as it were the opinion that it is not good for man to be alone; even the section in major, although more cheerful, can scarcely be called bright. But whatever the particular feeling which the composer attached to his music, the mood is a pensive one such as solitude is apt to engender. No. 12, Sir Alexander Mackenzie's *Curfew*, Op. 9, No. 2, is a dainty little movement. The soft ecclesiastical opening is quite in keeping with the superscription *Larghetto religioso*, while when the melody is given out by *Vox Humana* and Celeste, and afterwards by Celeste alone with gently moving inner part and steady bass steps, it seems to increase in charm and individuality; the unaffected simplicity of the music is perhaps its main attraction. *In Memoriam*, by P. Pitt, Op. 14, No. 2, is a piece also of religious character, and it opens, curiously, with the same sequence of notes as the preceding number. The music is solemn and stately, and admirably suited to the organ. The short coda has some strikingly original, though not laboured, harmonies. No. 14, *Arioso*, Op. 26, by E. Del Valle de Paz, is particularly quiet and soothing; it sounds, indeed, as if it had been originally written for the organ. No. 15, a *Notturmo*, by A. Strelezki, Op. 194, No. 3, is both gentle and graceful. No. 16 is

another *Ménuel à l'Antique*; the former one was in the key of D, but this one is in E flat. Both are pleasing, and in weighing their respective merits organists will find them about equal. No. 17, a *Mélodie*, by M. Moszkowski, Op. 17, No. 1, is smooth and of engaging character. No. 18 consists of a *Sketch and Improvisation*, by E. Del Valle de Paz, two short pleasant pieces; and No. 19 of a *Chant de la Bergère* and *Sarabande*, by G. Borch, the one simple yet engaging, the other piquant both as regards harmony and rhythm.

*Waltz and Chorus*, from Gounod's "*Faust*." Transcribed for Pianoforte Solo by ERIC KUHILSTROM. London: Augener & Co.

IT is strange but nevertheless true that "*Faust*" was not successful when first produced; now it is one of the most popular operas. Even during the short season at Covent Garden it is a prominent feature, but it is a real prize to companies touring in the provinces. The tremendous success of certain works written for the stage and the dismal failure of others may at times seem to be a matter of chance; yet it will be found, at any rate, that those which have achieved popularity deserve it. Of the waltz and chorus in "*Faust*" there is nothing new to say. The arrangement under notice is bright, showy, and only of moderate difficulty.

*Sonata* for Violin, with Pianoforte Accompaniment. By JOHANN AGRELL, Edited by W. Abert. (Edition No. 11,305, net 1s.). London: Augener & Co.

AS with time the number of composers increases, the earlier ones are apt to drop out of sight. For instance, as regards harpsichord or pianoforte sonatas of the eighteenth century, we often find their history conveniently summed up in three names: Emanuel Bach, Haydn, and Mozart. Yet there were many other composers of great merit, among them Johann Agrell, who was born in Sweden in 1701, and died at Nuremberg in 1769, when Mozart was only nine years old, and before any of Haydn's sonatas were published. The Agrell Sonata under notice consists of a fine *Adagio*, the opening theme of which may have been running in Beethoven's head when he was writing the finale of his 7th symphony, a short brisk *Allegro*, and an exceedingly graceful *Ménuel*. Altogether it is a most delightful work.

*Valse nobile* for the Pianoforte. By AUGUST NÖLCK. Op. 66. London: Augener & Co.

THE number of pianoforte waltzes which have been composed is legion, and of these very many have become popular; the names of Weber, Chopin, and Schumann, of course, at once come into one's mind. And yet new composers manage to write waltzes, showing, it may be, certain natural influences, yet fully entitled to be regarded as new. The piece under notice is light and graceful, and the pleasant writing for the instrument contains technical work sufficient to interest a player without worrying him.

*Intermezzo-Canzone*, für das Pianoforte. Von F. KIRCHNER. Op. 907. London: Augener & Co.

THE composer will soon have published as many pieces as Methuselah lived years, and yet he still writes in fresh, engaging manner. This *Intermezzo-Canzone* opens with an expressive *andantino*, while the middle or trio section in the key of the subdominant offers well-marked contrast. Teachers will find it a useful piece.

ALFRED MOFFAT's Compositions for Violin, with Pianoforte accompaniment: *Mélodie élégiaque*. London: Augener & Co.

AN elegy is naturally of plaintive character, but there are different degrees of plaintiveness. In the piece before us the mood is not a deep one; there is nothing depressing or highly impassioned in the music. The melody is of simple, refined character, and it is supported by an unpretentious accompaniment of broken chords. The key, as one might imagine, is minor, but there occurs a brief and effective excursion into that of the relative major, and again the final cadence ends on the major chord.

*Salon Pieces*, for Violoncello and Pianoforte, by ANTON RUBINSTEIN: *Andante quasi Adagio*, *Allegro con moto*, and *Allegro risoluto*. Edited by A. Nöck. (Edition Nos. 7742a, 7742b, and 7742c; each, net, 1s.) London: Augener & Co.

In the art of writing short songs or pieces such as the present ones the Russian composer excelled. His operas and symphonies are well-nigh forgotten, but many a trifle which perhaps may have cost him little trouble—at any rate far less than his works of great compass—will last probably so long as the art of music itself. The first of the three pieces under notice commences with a stately, somewhat tragic theme, first assigned to the 'cello. After a middle section with more suave strains, the original theme is resumed, enhanced by a clever counter-melody in the pianoforte part. In the second piece the 'cello again, as the more singing instrument, leads off with a bright, attractive theme, and indeed throughout the piece it has the lion's share of melody; the pianoforte part, however, is most interesting. The third number, mazurka-like, is exceedingly pleasing and lively, and it winds up with a characteristic coda.

*Adagio in D major*, by W. A. MOZART, for Violin and Pianoforte. Edited by Ernst Heim. (Edition No. 11,567; net 1s. 6d.) Also arranged for Violoncello and Pianoforte by W. H. Squire. (Edition No. 7719; net 1s. 6d.) London: Augener & Co.

THERE are some names which speak for themselves. To praise the music of Mozart is, in fact, worse than superfluous; it is almost an insult. Yet it cannot be denied that the Salzburg master's inspiration varied—a statement, indeed, which applies to all great composers; and that is the reason why some of their works, viz. those produced when they were specially moved to put pen to paper, stand out so prominently from the rest. The *Adagio* under notice represents Mozart in one of his softest, serenest moods: the music throughout displays pure, unaffected melody. The arrangement for 'cello is excellent; it would, indeed, be difficult to say which of the two versions is the more effective.

*Allgemeine illustrierte Encyclopädie der Musikgeschichte*, Band 5. Von P. OF. HERMANN RITTER. Leipzig: Verlag von Max Schmitz.

WE have already noticed the first volume of this encyclopedia, which promises when completed to be of considerable interest. For some reasons unknown to us the fifth volume appears immediately after the first, and we are therefore suddenly transported with Puck-like swiftness from the old Roman theatre to the romantic school of the nineteenth century, but in due time the gap will be properly filled. The present volume commences with Schubert, and, as in the first volume, the convenient question and answer form is adopted. The various groups into which the composer's many lieder can be divided, according to their form or character, are briefly but clearly indicated. Then follow Spohr, Weber (whose relation to Marschner and Wagner is duly noted), Mendelssohn (with the names of the more important of the many composers whom he influenced), Schumann, Brahms, Chopin, etc. On page 61 a facsimile is given of the second half of the theme from Beethoven's Sonata, Op. 26, but it is marked "Handschrift Robert Schumann's"; this in a future edition will, of course, be removed to its proper place. And, by the way, Schumann is named as "probably the first" who took notice of Chopin's "La ci darem" Variations. That may be so; anyhow, according to Dr. A. Kohut, Friedrich Wieck's notice of them appeared in print before that of Schumann. At the end of the volume is a list of celebrated composers, theorists, etc., of the nineteenth century, with interesting comments, portraits, etc., also a useful bibliography in reference to the musicians named in the volume.

### IN THE CONCERT ROOM.

IT has been a month of small things. The musical arrangements of London are, indeed, peculiar—the amateur is either starved or fed to repletion. One may presume this state of

affairs is necessary, but I, for one, do not believe that concerts need follow so faithfully in the footsteps of the fashionable world. Thus it is not a fact that the ordinary amateur is out of town for a fortnight at Easter, yet concert managers act as if he were. As a consequence we have had very little music since my last article, and the future promises too much. The summer concert season began with a rush towards the end of April; the opera season will start on the 8th inst., and from then until the Coronation we shall be given more music than we can assimilate, and more than we have the appetite to hear.

The last Popular Concerts afford no matter for lengthy discussion. Herr Ondricek was the leader at the last concert of the series, when Messrs. Chappell sprang an announcement on the audience which was, to say the least of it, unexpected. When the Monday "Pops" were discontinued it was a blow to the lover of chamber music, and now he has had to sustain a more serious shock. Of the twenty concerts next season, only ten are to be classical chamber concerts, which are to alternate with ten ballad concerts. The engagement of the Kruse Quartet is some recompense, since we shall thus have a better ensemble than was possible under the movable leader system. I do not think the manager of the "Pops" has gone the right way to work. The programmes have been much too conservative, and appealed neither to the lover of chamber music nor to the ballad concert audience. The old "Pops" audience has gradually melted away, and no attempt has been made to create a new one.

We have had but very little orchestral music. The last of the Queen's Hall symphony concerts gave us a Wagner programme, interspersed with vocal solos by Madame Clara Butt and Miss Alice Nielsen. The last named chose "Micaela's Song," into which she did not throw enough emotion, and "Caro Nome," for which her vocal gifts and culture are not perfect enough. There have also been the usual Sunday concerts and those of the Stock Exchange and Royal Amateur Orchestral Societies. Mr. Payne and his amateurs are ambitious, but it is an open question if they would not be better advised to adopt the modest pretensions of the other amateur society. The second Philharmonic Concert was not particularly interesting. Herr Ondricek gave a fairly adequate performance of the solo part in Brahms' violin concerto, and the symphony was Dvorák's "From the New World." Mme. Jennie Norelli, a young Swedish singer who is engaged for Covent Garden, took the place of Mme. Marchesi, indisposed, and achieved a brilliant success.

The tale of pianoforte recitals cannot be made exciting. On April 5 Herr Wilhelm Backhaus gave his third recital at St. James's Hall. He has not by any means confirmed the good opinions one had formed of him. Technically he is satisfactory enough, but he is singularly apathetic and complacent as an artist. Beethoven's sonata in E flat, Op. 31, No. 3, was much too level and lacking in grace, and generally with music of sentiment Herr Backhaus has no special sympathy. He was at his best in Brahms' rhapsody in C minor. At this concert Herr Paul Grümmer, a young 'cellist who has facile execution and a beautiful tone, made a successful début. Mr. Howard Jones, a pianist who studied at the Royal College and afterwards with D'Albert, gave a recital at the Bechstein Hall on March 19. He has a triumphant technique, which sometimes tends to hardness; on the sentimental and expressive side he is at present rather cold and angular. But there is room for pianists of Mr. Jones's virility and musicianship. On the 11th Miss Sandra Droucker, the Russian pianist, who had already given a recital in London, was heard in a long list of conventional pieces, including Beethoven's sonata, Op. 109. She is technically gifted, but she cannot yet enter the innermost chamber of poetic expression—especially not of Beethoven's expression. The playing of some Russian pieces was more interesting. A nocturne for the left hand by Scriabin is a clever thing of its kind, and an étude in D sharp minor by the same composer has originality and some power, in spite of its Chopinesque opening. A theme and variations in E major by Kryjanowsky were brilliantly superficial in an Henseltish style.

There are at least a few novelties to write about. At the



## IN FAIRYLAND.

Song Cycle  
of Solos, Duets and Quartets

Composed by

R. ORLANDO MORGAN.

(Augener's Edition No 8914.)

## SHED NO TEAR.

(Words by Keats.)

Moderato. ♩ = 66.

Contralto.

PIANO.

*p*

Shed no tear! ——— O shed no tear!

*rit.* *p a tempo*

The flow'r will bloom an - o - ther year. Weep no more! O

*rit.* *p a tempo*

weep no more! Young buds sleep in the root's white core.

The first system of the musical score. The vocal line is in G major, starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

*p* Dry your eyes! ——— O dry your eyes! For I was taught in —

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

Par - a - dise — To ease my breast of mel - o - dies

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

*ff* Shed no tear! ———

The fourth system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

*p* Shed no tear! *p a tempo* O - ver - head! — look o - ver -

head! — 'Mong the blos - soms white — and red — Look

up, look up! — I flut - ter now On this fresh pomegranite

*cresc.* bough — *f* See me! 'tis this sil - v'ry bill Ev - er



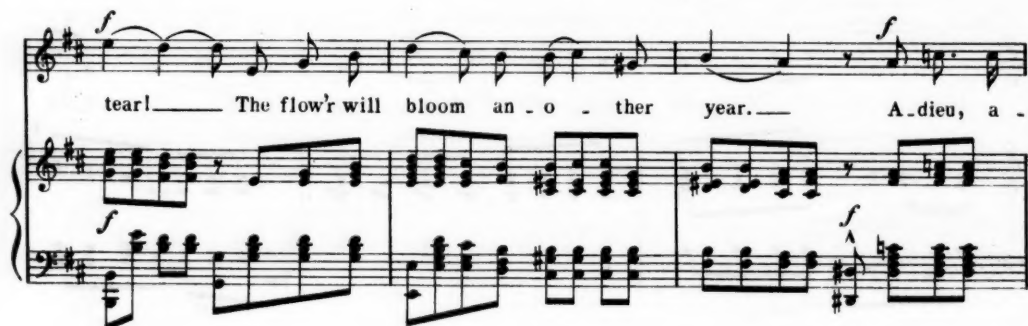
*cresc. poco rit.* *a tempo*

cures the good man's ill. Shed no tear!— O shed no

*cresc. poco rit.* *a tempo*



*f* tear!— The flow'r will bloom an - o - ther year.— A - dieu, a -



*poco rit.* *a piacere*

dieu!— I fly, a - dieu!— I van - ish in the heaven's

*poco rit.* *colla voce*



*p* blue A - dieu, a - dieu!—

*p* *pp* *morendo* *ppp*



Royal Academy Concert on March 26 Mr. A. von Ahn Carse's "The Lay of the Brown Rosary" was performed for the first time. The work is a compromise between straightforward old-fashioned part writing on its vocal side and modern harmonies and instrumental tone-colour on its orchestral. The result is not exactly successful. Nor did I fall in love with a new experiment—the alternation of spoken recitation with singing. Mr. Von Ahn Carse, however, showed imagination if no great power of invention, and with imagination a composer may go far. At the last of the Royal Choral Society's concerts Sir Frederic Bridge's "The Forging of the Anchor" was given its first performance in London. It was written for the recent Gloucester Festival. Sir Frederic knows what the average choral society can sing, and he asks no more. The work is quite old-fashioned, and the orchestration obvious and weak. Whether it is right that our composers should demand so little of their choral singers, and thus contribute to the poor technique which has held back the art of oratorio while all other branches of music in this country have progressed, I leave as an open question. At this concert Mr. Percy Godfrey's Coronation March, which won the prize offered by the Worshipful Company of Musicians, was performed for the first time. The amount offered, £50, precluded well-known composers from competing, but even so the result of the competition is unsatisfactory. In workmanship Mr. Godfrey's march is poor indeed, in sentiment it is trivial and quite unworthy of the subject, in orchestration it is quite amateurish and weak, and thematically it never rises above a pleasant and effeminate melodiousness. CON BUIO.

### THE NEW SAVOY OPERA.

IN "Merrie England" Captain Basil Hood and Mr. Edward German have made their first attempt to break away from the Gilbert and Sullivan tradition of comic opera. In "The Emerald Isle" the librettist evidently attempted to wear the Gilbertian mantle, and the composer was hampered with a deal of music already sketched out and some of it completed by Sir Arthur Sullivan. In "Merrie England" they are their own men. There is humour, but none of it attempts the Gilbertian topsyturvyism of social satire. Captain Basil Hood, however, has not managed to fuse his comedy and his farce. The Shakespearian actor, Walter Wilkins, is vastly amusing as played by Mr. Walter Passmore, but he is quite outside the main plot, which is scarcely of a real comedy nature. That plot, which you all have read, is too thin, and does not naturally demand all the semi-serious lyrics which the librettist has written, so that they seem irrelevant. On the other hand, these songs have given Mr. Edward German many opportunities of writing pretty ballads with an accompaniment that is far more important musically than we are accustomed to at the Savoy. The title of the opera is also well carried out. Mr. German, of course, is at home in old English dances and madrigals. We have therefore three contrasting elements in the score of this new comic opera: serious ballads and processional music of a modern type, dances and choruses in the old English style, and a few patter songs on the Sullivan model. Of the serious music, the patriotic song and chorus "The Yeomen of England," the march heralding the entry of Queen Elizabeth and the following chorus, to which the march continues as an accompaniment, and, among many others, the song "Who shall say that love is cruel?" are Mr. German at his best. That many of the dances remind us of Mr. German himself was only to be expected. The composer, however, has shown unexpected powers of musical humour. "King Neptune sat on his lonely throne," the verse a satire of Elizabethan hyperbolic praise of the Virgin Queen, is full of musical humour of an original type. Mr. German is not content with a worn-out bassoon humour or with a cheap travesty of grand opera methods, but has introduced real humour into his orchestra, and the patter song itself with its choral interruption (which throws Mr. Passmore, the reciter of the ode, into an ecstasy of impotent rage) is as neat and tripping as anything Sullivan wrote. On the whole, then, Mr. German has proved he has it in him to carry on the Savoy tradition, and, what is more important, to carry it a

step farther towards real comedy opera. His score is tuneful, and at the same time interesting to musicians. All that is required is that Captain Basil Hood should in his next libretto invent a stronger plot, which more naturally shall give rise to the serious ballads which the Savoy audience evidently appreciates. From the work of Captain Hood and Mr. German I expect a real English comedy opera, amusing and yet ingenious in workmanship. BECKMESSER.

### Musical Notes.

#### HOME.

**London.**—The honorary secretaries of the Earl of Mar's committee, Mr. Louis Wain and Captain Edward Metcalfe, have postponed the day for sending in manuscripts (to Messrs. Augener & Co.) for the Coronation March Song competition, to the 15th of May. The amount of the three proposed prizes will depend on the sum subscribed. The Committee hope that £100 will be available for the first prize, £50 for the second, and £25 for the third.

**Birmingham.**—With the last of the serial concerts the season here may be said to close. The ninth and tenth of the Halford Orchestral Concerts took place on March 18th and the 1st ult. The programme of the former comprised Beethoven's "Leonora" overture, No. 3, Tchaikowsky's symphony, No. 4, in F minor, and Liszt's symphonic poem, "Hungaria." All were finely given, and the last two, novelties here, made a great impression. M. Desiré Lalande was an admirable soloist in Handel's concerto for oboe and strings, a work dating from 1703, and little known. Miss Rosina Buckmann, a local soprano, achieved a great success. In the last concert Mr. Halford arranged a performance of Schumann's entire music to "Manfred," with Mr. Charles Fry as reciter of the text. Though terribly gloomy, the work made a strong impression, and the overture was grandly rendered. With this was bracketed Beethoven's Choral Symphony, performed here by Mr. Halford for the fourth time. With Miss Emily Davies, Madame Milward, and Messrs. H. Beaumont and H. Sunman as principals, and a good chorus, the symphony was successful.—On the 10th ult. the Festival Choral Society closed its season with a remarkably fine performance of Coleridge-Taylor's trilogy, "Scenes from the Song of Hiawatha." The excellent soloists were Madame Emily Squire, Mr. Henry Beaumont, and Mr. Andrew Black, but the special feature of the concert was the magnificent singing of the chorus.—On Good Friday there were sacred concerts in the Town Hall, the Grand Theatre, and at Aston, whilst special musical services were held in the different churches.—The Amateur Orchestral Society gave an excellent concert to the members of the Midland Institute on March 24th. The programme included Max Bruch's Third Symphony, an interesting novelty, and Tchaikowsky's suite, "Mozartiana," also new. A very young violinist, Miss Muriel Warwood, who performed the Introduction and Rondo Capriccioso in A minor by Saint-Saëns, has a good tone, free and firm bowing, and clear and brilliant execution. She is still a student at the Institute School of Music, and evidently has a great future in store. Mr. Halford conducted the concert in masterly style.—The Birmingham String Quartet (Messrs. H. Freeman, D. Reggel, J. A. Beard, and R. B. Day) gave a concert in the Temperance Hall on March 25th. Beethoven's string quartet in E flat, Op. 74, was played with good ensemble. Mr. Wymark Stratton joined the artists named in a capital performance of Dvorák's pianoforte quintet in A, Op. 81. Miss Ethel Holmes, the vocalist, revealed a good technique in her songs. Some brilliant violin solos were given by M. Henri Verbruggen, who made a most successful first appearance here.—The following evening the Chamber Concert Society brought its season to a conclusion in the same room. A Herr Dirk Schäfer, from Rotterdam, was to have appeared at this concert, introducing some of his own compositions, but illness prevented his coming. He was replaced by the clever local pianist, Mr. G. H. Manton, and Arensky's Quintet, given at the previous concert, was repeated, and much enjoyed by the audience. Beethoven's trio in D, Op. 70, No. 1, not heard here for a long time, proved a

welcome item. Miss Louise Phillips sang with taste and refinement a choice selection of vocal pieces. The Max Mossel String Quartet gave the Schubert Allegro assai in c minor with finish, and also took part in the Arensky Quintet. The historical chamber concerts have continued every week, with pieces too numerous for individual mention. On two occasions the Johannesen String Quartet have been joined by the Birmingham Quartet, and two such widely contrasted works as the octets for strings, by Mendelssohn and Svendsen, have been presented. Goldmark's quintet, Op. 50, for pianoforte and strings, and Sinding's suite, Op. 10, for violin and pianoforte, were the most prominent novelties at these concerts. Both were well performed and cordially received.—On the 5th ult. the musical matinées at the Society of Artists commenced, under the direction of Mr. Oscar Pollack. These afford openings for young local performers, and, the charge for admission to the exhibition of paintings including also the concert, there is always a large attendance.

**Liverpool.**—The last Orchestral Society's concert of the season, on March 15th, was remarkable for a wonderfully vigorous and subtle rendering of Tchaikowsky's 5th symphony and for the first performance of Dr. Elgar's concert arrangement of the Prelude and Angel's Song from "The Dream of Gerontius." The overture to "Der Freischütz" was also admirably rendered. Dr. Elgar's Prelude made a great impression, though it was felt that the Angel's Song suffers somewhat from the lack of the solo voice and chorus. Miss Pauline St. Angelo gave a brilliant rendering of a Saint-Saëns piano concerto, and Miss Wormald was fairly pleasing as vocalist.—The third and last Richter Concert took place on March 25th, when a fine performance of Tchaikowsky's Pathetic Symphony was given. The band was heard to great advantage in Richard Strauss's Humoreske "Till Eulenspiegel," which, of course, needs perfect playing to bring out almost its only claim to serious attention—its audacious virtuosity. The "Leonora" No. 3 overture was played in Richter's best manner, but the concluding item, Dvorák's "Slav Rhapsody," No. 3, was found to be somewhat tame. Dr. Elgar's "Cockaigne" overture did not sound quite so well as usual, perhaps owing to its having to follow the peculiarly resonant orchestration of Strauss.—At the last Philharmonic Concert, on March 18th, the first part of the programme was devoted to Sullivan's "Golden Legend," with Madame Emily Squire, Miss Florence Oliver, Mr. Lloyd Chandos, and Mr. Watkin Mills as principals. The second half contained Auber's Overture to "Fra Diavolo" and Dr. Cowen's "A Phantasy of Life and Love," which bears evidence that the composer is developing rapidly.—The Lent season was accountable for a production of "Samson" by the Methodist Choral Union, and of Rossini's "Stabat Mater," and the first and second parts of Gounod's "Redemption," by the Liverpool Musical Society. The performances were excellent, but why do not the local English societies hit upon something new occasionally?—The Moody-Manners Opera Company paid a week's visit to Liverpool from April 7th to 12th, and were heard in "Faust," "Il Trovatore," "Carmen," "Tannhäuser," Dr. Stanford's "Much Ado About Nothing," and the inevitable and abominable "Bohemian Girl." Madame Marchesi appeared in "Il Trovatore," and her acting made a deep impression.

**Edinburgh.**—The musical season here is on the wane. On March 18th Mr. Kirkhope's choir gave an interesting concert of madrigals, the composers represented including Walmsley, John Wilbye, John Benet, Thomas Morley, and Henry Leslie. Mr. Kirkhope's choir is the only body of note in Edinburgh which keeps in touch with the old glees and madrigals, and it is to be hoped that they will long continue to do so. The abilities of a choir can be best judged in unaccompanied singing. Greater delicacy and finish can then enter into their work without fear of being lost or thrown away. Fine tone, quality and quantity, good balance and blend, artistic phrasing and absolute precision are qualities which Mr. Kirkhope has long led the Edinburgh public to expect from his choir, and these were all present on this occasion. Variety was happily given to the programme by the violin playing of Miss Lilian Foulis and the songs of Mr. D. Ffrangcon-Davies.—Another choral concert was that given by the Edinburgh

Choral Union on March 24th, when Parts I. and II. of the "Creation" and Gade's particularly clever work, "The Erl King's Daughter," were performed. The singing of the choir was well up to the high standard of efficiency to which they have attained under the guidance of Mr. Collinson, a rare spontaneity characterising their efforts, especially in the "Erl King's Daughter." The principal soloists were Madame Sobrino, who undertook the soprano work in place of Madame Alice Esty, indisposed, and Mr. Andrew Black. Madame Sobrini has a powerful voice of great compass. Her vocalism, however, was not always clean enough for Haydn's neat music, a tendency to scoop and to aspire runs detracting from her performance. On the other hand, she distinctly shone in the more dramatic "Erl King's Daughter." Mr. Andrew Black, though not in his best voice, displayed his accustomed culture and insight.—The Edinburgh Amateur Orchestral Society brought a successful season to a close on April 7th, when their fourth, and last, concert was given. Under Mr. Collinson, who is most thorough in the discharge of his duties, the work of the society continues to improve.

**Dublin.**—On March 19th H.R.H. the Duke of Connaught distributed the prizes at the annual Pupils' Concert of the Royal Irish Academy of Music.—On March 24th the Dublin Orchestral Society, under the conductorship of Esposito, performed with great success "Die Meistersinger" Overture, "Walkürenritt," Introduction to Act 3 and the "Shepherd's Air" from "Tristan," and "Entrance of the Gods into Walhalla." Two old Irish airs, "The Maiden" and "Ned of the Hill," arranged by Esposito for Cor Anglais and Orchestra (soloist, Desiré Lalonde) earned a well-merited encore by reason of their beautiful setting and excellent rendering. Artistically it was the best concert the society has given.—On March 26th the Chamber Music Union introduced Sigmund Beel, violinist, a true artist, who captivated his audience.—For April 10th the Union secured the services of the well-known English violinist, John Dunn, whose tone, intonation, and interpretation were not, however, all satisfactory. The Beethoven Septet was, on the whole, well rendered. It was rather a pity that such a fine work should appear in company with trivialities like Paganini's "Rondo" and Bazzini's "Ronde des Lutins." Dr. Culwick's new Quartet, Op. 23, for piano and strings, was performed for the first time in Dublin by Esposito, Dunn, Grisard, and Bast.—In May the University Choral Society, under the conductorship of Charles G. Marchant, will perform Stewart's "Tercenary Ode" and the Coronation Ode, "Zadok the Priest."—On April 2nd and 5th the Misses Ruth, Phyllis and Margery Eyre, Mr. A. E. Street and Mr. J. F. Watson, all from the Berlin Hochschule, gave Chamber Concerts. Their tone is full and clear, but it lacks sweetness and softness. Ensemble is their strong point.—The "Feis Ceoil" annual week of competitions and performances commences on May 5th and ends on the 10th. The artists engaged are Mrs. Hutchinson, Melfort D'Alton, and Denis O'Sullivan, vocalists; A. W. Darley (first violin), P. J. Griffith (second violin), O. Grisard (viola) and H. Bast (cello).

#### FOREIGN.

**Berlin.**—The artists of the Royal Theatres have presented Count Hochberg with an address, expressing their gratification at the refusal of his resignation, and their hope that he will remain at the head of those establishments.—A symphonic poem, "Leopardiano," by P. Mascagni, furnished another proof that the composer had exhausted the measure of his artistic and popular success with his one-act "Cavalleria."—A curiosity was revived by the young violoncellist from Constantinople, Divan Alexanian, to wit, a concerto by Auber, which may be described as a forerunner of Goltermann's works.—The excellent Dutch Pianoforte Trio Union made a great effect with Hans Huber's No. 3 in F, which must be reckoned amongst the best modern works of its class.—Contrary to the forebodings that Richard Strauss's symphony concerts could not pay by the side of Weingartner's and Nikisch's, they have proved to fill a want, since almost exclusively works by contemporary composers are given. A prominent place among these was assigned to Alexander Ritter's deeply impressive symphonic mourning music, "Emperor Rudolf's ride to his grave."—Yet



another musical German Prince, Joachim Albert of Prussia, appeared in the character of musical composer with an overture, "Charm of Spring," at the Lessing Theatre.—The overture to Reznicek's opera, "Till Eulenspiegel," produced by R. Strauss, displays neither the wit nor the originality of the titular personage.—The young pianist Bruno Hinze-Reinhold, who had attracted so much attention at his first concert, showed at his second that he can also play Beethoven by a splendid rendering of the sonata in A flat, Op. 110.—A curiosity was a concert given by a very clever and very young lady flute player, Agnes Fahlbusch. Special credit should be given to her choice of pieces, Mozart's concerto in D, and solos by Nardini and Haydn.—A pianoforte concerto in A, brought out by the composer, Halfdan Clive, pleased in the first two movements, which are influenced by Grieg and Schytte, but the last may be described as a lengthy apotheosis of the chromatic scale.—The celebrated prima donna Bertram Moran-Olden and the Frankfurt pianist James Kwast have been added to the staff of the Klindworth-Scharwenka Conservatorium.—A large number of songs and pianoforte pieces produced by Arthur Perleberg from his own pen made a very favourable impression, especially the songs. Though lacking in depth, and somewhat in originality, they possess genuine value.—A new chamber music combination (Schnabel pianoforte, Wittenberg violin, and Hekking violoncello) bids fair to become a feature of our musical life from the rare perfection of the performances, although the concerted pieces of the first (sold out) concert were the ultra-familiar Beethoven trio, Op. 1, No. 1, in E flat, and Schubert's in B flat. Each artist contributed a solo in masterly fashion. A very effective ballad and serenade for violoncello by Josef Suk, proved a welcome novelty.—The bi-monthly paper *Die Musik* published in its second March number a hitherto unknown composition by Beethoven, which, like Mozart's beautiful piece in F minor, is written for a musical clock. The autograph has been in the royal library for some time past.—The Bohemian Quartet Party has given its 1,000th concert. Small wonder that their *ensemble* playing is perfection!—The Philharmonic Society gave a very successful concert on behalf of the Berlin Lortzing Monument fund. The programme included some fragments of the master's almost unknown music to "Faust" and a chorus from his opera "Hans Sachs."—The administration of the Mendelssohn fund announce the bestowal of two stipends of 1,500 marks each from October 1st next, for composition and execution respectively, for pupils of German musical establishments only.

**Barmen.**—The theatre has been burnt down after a play, fortunately without loss of life.

**Bonn.**—The 5,000 marks, Paderewski's fee for his performance at the Chamber Music Festival last year, has been handed over by the pianist to be bestowed in stipends of 500 marks on needy composers up to the age of twenty-five, and to be allotted on December 17th next, the 132nd anniversary of Beethoven's birthday. Address, The President of the Beethoven House Union.

**Cologne.**—The excellent pianist Viktor Staub returns to Paris. His professorship at the Conservatorium will be open from next September.

**Dortmund.**—The seventh Westphalian Festival will take place here on May 4th and 5th. Many first-rate artists will appear.

**Dresden.**—Ernst v. Schuch has celebrated the thirtieth anniversary of his conductorship at the Royal Opera. "Don Pasquale," performed at his *début* in 1872, was repeated at this jubilee performance.—A symphony (No. 4), entitled "Schön Elisabeth," after Wilhelm Jensen's poem, by Heinrich Schulz-Beuthen, met with a friendly reception at the same symphony concert, directed by Trenkler.—A concert overture, "Claude Lorrain," by the young local composer M. Th. Drache, who had already acquired a name by some chamber works, obtained a very favourable reception.—The eminent local pianist Bertrand Roth, whose *matinées* are celebrated for the production of novelties chiefly by contemporary composers, played a pleasing pianoforte trio in D by Conrad Heubner. It was preceded by a work of more serious artistic qualities, a string sextet by Joseph Lederer. Both are

local composers. At the following *matinée* Herr Roth, with Hans Neumann, introduced the three violin sonatas by Brahms, most of whose great works are still a sealed book to Dresden.—An organ Sonata in B flat (No. 3), by Max Gulbius, attracted much attention at the organist Uso Seifert's concert.

**Elbing.**—"Jephtha," Biblical scenes for soli, chorus, and orchestra, by J. A. Mayer, of Stuttgart, has been performed by 160 executants with notable success.

**Erfurt.**—"Maja," a one-act opera by Baldwin Zimmermann, met with a very favourable reception. It is an echo of the Italian "Verismo."

**Halle a/S.** the birthplace of the famous song writer Robert Franz, will next autumn inaugurate a monument in his honour (sculptor, Prof. Fritz Schaper).

**Leipzig.**—Brahms's symphony in E minor and Robert Volkmann's overture "Richard III.," really worthy of the name of symphonic poem, were included in the programme of the twenty-first Gewandhaus concert. The twenty-second and final one was held on March 20, the first part opening with Beethoven's symphony No. 1, the second with the "Choral," the alpha and omega of the master's symphonic art work. Both concerts were given under the able direction of Nikisch.—The last two Philharmonic concerts with the Meiningen Orchestra, under Fritz Steinbach, were brilliantly successful.—Dr. Hugo Riemann gave an interesting lecture (March 16) on Japanese music at the Grassi Museum, with musical illustrations on the "koto."—The final concert of the Leipzig Männerchor, owing to the illness of its conductor, Herr Wohlgemuth, had to be postponed, but even at the later date he was not sufficiently recovered to occupy his accustomed place. Herr Professor Hugo Jüngst, from Dresden, kindly officiated for him, after only one rehearsal; his own choruses "Heimfahrt," "Rosenfrühling" and "Am Brunnen" were most successful. Zoellner's "Belsazar," by its dramatic strength, created a marked impression.—On the 9th of March the Liedertafel celebrated the sixtieth anniversary of its foundation by a performance of Paul Umlauf's "Agandecca."—On the following day the Concordia male choral society gave its spring concert, under the able direction of Herr Moritz Geidel.—At the New Theatre Charpentier's "Louise" was given three times during the month of March, and Weingartner's "Orestes" and Zoellner's "Versunkene Glocke" each twice.—The celebrated Berber Quartet Party made a decided hit with an excellent string quartet (MS.) in E minor, by Conrad Heubner.—The great 'cellist Julius Klengel played at his concert two very fine concertos by E. d'Albert, and a very pleasing work by G. Gutheil, and excited great enthusiasm.

**Munich.**—Ernst von Possart, the celebrated actor and director of the Royal stages, has given with great success a recitation of Wagner's Nibelungen cycle without music or pictorial illustrations.—A pleasingly written symphonic idyll, "Pan," by Hermann Bischoff, was produced by the Kaim Orchestra, under S. v. Hausegger. Less successful were two movements from a symphony in E minor by Guido Peters.—A string quartet by Hans Kocessler, produced by the Mieroslaw-Weber Quartet, proved a somewhat eclectic and uninteresting work.—Twenty Richard Wagner Festival performances at the new Prince Regent Theatre will take place from August 9th to September 12th. "The Meistersinger," "Tristan," "Tannhäuser," and "Lohengrin" will be given.—The Kaim People's Symphony Concerts have, happily, been saved from extinction by an annual municipal subvention of 6,000 marks.—A three-act comic opera, "Der Haubenkrieg," text and music by Max Meyer-Olwersleben, proved a quasi failure.—Siegmund von Hausegger, conductor of the Kaim Orchestra for the last three years, is, to general regret, retiring to his native Graz, in order to devote himself exclusively to composition. His farewell concert included Alexander Ritter's little known Good Friday and Corpus Christi music, in which the second contrasts unfavourably with the impressive first section.—The excellent baritone, Josef Loritz, devoted an entire concert to songs by Max Reger and a highly gifted new-comer, Ernst Boche.—Ermano Wolf-Ferrari, an Italian-German local pianist-composer, displayed considerable creative talent and scholarly erudition at his chamber concert, given for the production of his violin sonata, Op. 10; two pianoforte

trios, Op. 5 and 7; and four very attractive vocal "Rispetti," sung with much warmth by his wife.

**Nuremberg** records the successful *première* of the opera, "A Village Story," by Felix Pinner.—The municipality has resolved upon an annual grant of 12,000 marks on behalf of the Philharmonic Orchestra conducted by Max Bruch, who has to give ten winter and thirty summer concerts at the price of about 3d. for admission.

**Pyrmont**, well known for its Lortzing cult, is, on behalf of the master's monument, organising a Tchaikowski Festival for June 28th and 29th next, with the co-operation of eminent artists: Hugo Heermann, Hugo Becker, Musical Director Franz Mannstedt, Hugo Riemann, Eva Lessmann, and others.

**Sondershausen**.—Two *premières*, of Louis Lacombe's comic one-act opera, "The Crusaders," and Paul Binde's "Dawn" took place here.

**Strassburg**.—The local "Süddeutsche Musik-Verlag" offers a prize of 1,000 marks for a violoncello concerto or concertstück, with pianoforte or orchestral accompaniment. Manuscripts to be sent in not later than July 15th next.

**Ulm**.—"The Sorcerer," a comic opera by Baron Meyern Hohenberg, of Carlsruhe, was given for the first time.

**Weimar**.—A very Wagneresque orchestral prelude, "In Church," by the local composer, Karl Göpfart, produced an agreeable impression.—By command of the Grand Duke the inauguration of the Liszt monument will take place on May 30th and 31st (not in June). Interesting concerts will be given.

**Würzburg**.—"Men's Faith," a one-act comic opera by Valentin Albert, of Weimar, a fluently-written work, yet free from triviality, has been received with great favour.

**Vienna**.—A new *tenore assoluto*, Signor Bonci, gifted with the much coveted high c, was welcomed as the star of an Italian company at the Theatre "An der Wien."—At a concert entirely devoted to novelties, given by the Orchestral Union, a symphony in e by Franz Schmidt and a violin concerto by Leone Sinigaglia won chief favour.—A Schubert room has been opened, with due solemnity, at the grand historic Museum, which contains a perfect wealth of highly interesting relics in connection with the composer's life and art. One of the visitors was Captain Eduard Tramweger (aged 82), who had often met Schubert and the singer Vogl at his father's house.—At the 100th representation of "Manon" at the Imperial Opera the composer, Massenet, who conducted the latter portion of the work, became the object of enthusiastic ovations. One of the numerous laurel wreaths sent was from the famous Marie Renard, now Countess Kinsky, who was the first Manon in 1890. Massenet gave 500 kronen to the pension fund, the price, as he remarked, for the orchestra stall (the conductor's desk) he had occupied at the performance.—Yet another lawsuit in connection with Brahms's estate! Frau Marie Joachim claimed the return of a letter of a purely personal character which she had addressed to the great composer. The Court decided in her favour; but the heirs appealed, and the judgment is awaited with much interest, since nearly all Brahms's correspondents claim the return of their letters.—Simrock, of Berlin, will shortly publish Brahms's last posthumous work, eleven organ preludes composed at Ischl in 1896. The last of these—being at the same time the master's actually last composition—is, singularly enough, based on the chorale "O world, I must leave thee." The MS. pianoforte duet arrangements by Brahms of two youthful overtures by his friend Jos. Joachim will also be published, subject to the composer's consent.

**Linz**.—"Snowflakes," operetta by H. Berté, was successfully produced.

**Prague**.—"The Witches' Song," opera by the Berlin critic Eugenio von Pirani, met with a friendly reception.—Baron Rudolf Procházka's musical satire, vocal and orchestral, "Thus die gods," in the antique style, was performed.

**Paris**.—A new three-act operetta, "By Order of the Emperor," a happy combination of a clever libretto by Paul Ferrier and music to match by Justin Clérico, was well received, and is likely to dispel the cloud that has been hanging over the Bouffes Parisiens for some time.—At the Lamoureux-Chevillard concerts Henri Busset's "A la Lumière," for soprano solo with

orchestra, was a failure, although very well sung by Mlle. Halto, of the Grand Opéra.—"Passion," a dramatic mystery in sixteen tableaux, music by A. Georges, in which the choruses play an important part, drags in many places, and was only moderately successful.—E. Ysaye led a pianoforte quartet by the late A. de Castillon, and an ultra-modern string quartet by Debussy.

**Saint Denis**.—The municipality has voted 1,200,000 francs for the construction of a theatre to hold 1,300 persons.

**Bordeaux**.—"La Louve," opera by G. Sarrean, had a successful *première*.

**Namur**.—"Master Williams," a two-act comic opera by the local composer Charles Hemleb, met with a very friendly reception.

**Nice**.—A one-act ballet, "Dream," is a graceful work, both as regards the subject matter and the music by André Polonnais.

**Monte Carlo**.—A grand ballet, "Côte d'Azur," music by Drigo (Russian), mounted with great splendour, was well received.

**Rome**.—An exceptional success was scored by Giulio Cottrani's opera "Griselda."—"Nova Lux," three-act opera by the young composer Carlo Granzio, met with a friendly reception.—The rage for oratorio writing continues unabated in Italy. The latest novelty announced is "Il Calvario," by Lorenzo Parodi.

**Bologna**.—The Italian speciality, children's operettas, has received a very welcome addition in the shape of "Attendendo la Nonna," by Albertani.

**Florence**.—A monument by the renowned sculptor Cassioli is to be erected over the grave of Rossini, near those of Dante, Alfieri, and Galileo.

**Milan**.—"Germania," a two-act lyric drama by Alberto Franchetti, a work of serious purpose on Wagnerian principles, was brought out under Arturo Toscanini.—The owner of the Hôtel de Milan has thrown open to the public the room in which Verdi died. The entry fees (half a franc per head) will be devoted to charity.—The new Politeama National Theatre, to be devoted to operetta and comedy, costing about 400,000 francs, will probably be opened next June.

**Naples**.—The aged maestro Pietro Platania has taken leave of the Conservatorio, which he had directed during seventeen years.

**Pistoia**.—The Manzoni Theatre is to receive a Verdi bust by Lorenzo Quarrini.

**Vicenza**.—A one-act opera, "Satana," by the promising young composer Camello Viganò, was produced.

**Madrid**.—A street has been named after Victor Hugo, and a tablet has been affixed to the house where the French poet had resided with his father, then governor of this city.—A one-act opera, "Gipsy's Vengeance," by Montilla, met with rather a cold reception.

**Geneva**.—M. E. Jaques-Dalcroze, the well-known Swiss composer, has been commissioned by the *Conseil d'Etat* to write the poem and compose the music of a Festival Play in five acts, to be performed *al fresco* in July next year, to commemorate the centenary of the joining of the Swiss Confederation by the Canton of Vaud. An International Composers' Tournament will take place 15th to 18th August. Address, Prof. L. Ketten, 58, Rue du Stand.

**Montreux** is indebted to Oscar Jüttner for the production of two more novelties: "Columbus" (by Abert) and "Carneval Flamand" (by Solmer), both works being programme music distinguished by charming orchestral colouring.

**Helsingfors**, which is distinguished by its cult of modern national music, has the merit of producing, at Kajanus' symphony concerts, an orchestral suite, "Nenia," by Emil Sjögren, three taking "Tannhäuser Songs," with orchestra, by Aulin, a powerful and original vocal and orchestral ballad, "Gustav Wasa's Saga," by Andreas Hallén, and a capital pianoforte concerto, Op. 1, by W. Stenhammar.—Jean Sibelius gave a concert devoted to his own compositions. Chief interest centred in his second symphony in D, which marks a decided advance on his earlier works.

**Copenhagen.**—"Walpurgis Night," opera by Andreas Hallén, was successfully produced.

**St. Petersburg.**—An opera, "The Distant Princess," by the young composer Bleichmann, produced at the Mary Theatre, displaying inexperience but also some good points, was well received.—"Love's Vengeance," a one-act opera by A. Taneiev, which has only female artists in the cast, has been produced.

**Odessa.**—"Gounda," oratorio, by the organist Adam Ore, was performed with some success for the first time.

#### OBITUARY.

**Dr. FILIPPO BRUNETTI**, president of the Rossini Society at Bologna. — **FRANCESCO MANCO**, violinist of the San Carlo, Naples, aged 29. — **PAUL BULAS**, the celebrated baritone, born 1847 at Birkholz (Priegnitz). — **FRANZ NACHBAUR**, the famous tenor, born 1835 at Giessen. — **WACŁAW BOHUMIL MICHAŁEK**, excellent pianoforte teacher and organist, born 1821 at Posobitz (Bohemia). — **JOHANNES WEBER**, born 1818 in Elsass, litterato and critic at Paris. — **BLAISE CARBONI**, director of the Conservatoire at Rennes, aged 51. — **WILHELM STADE**, Court Capelmeister and distinguished organist at Altenburg, one of the earliest Berlioz propagandists, born at Halle a/S. 1817. — **ALEXANDER SENGEL**, director of the Bremen Theatre, husband of the famous Munich prima-donna Senger-Bettaque. — **KONRAD STEHLING**, the well-known London orchestral violist, born at Frankfurt-on-Main; aged 80. — **JEAN FELIX**, a favourite operetta tenor, late of the Dresden Residenz Theatre. — **JOSEPH SCHWANTL**, Professor of the Horn at the Vienna Conservatorium, and composer for his instrument (horn quartets, etc.); aged 61. — **JEANNE GOLZ**, gifted vocalist, at Berlin, aged 25. — **A. E. DYER**, organist and music-master of Cheltenham College, aged 59. — **J. C. VAN DER FINX**, distinguished performer on the clarinet, at Amsterdam, aged 74. — **AUGUST BISCHOFF**, conductor of the Brooklyn Liederkranz, aged 59. — **VICTOR LANGER**, esteemed composer and writer, aged 60. — **DUPORT**, editor of the *Revue de Chant Grégorien*, at Grenoble. — **CHARLES MURATET**, conductor and teacher, at Prés-Saint-Gervais, aged 91. — **WILLIAM NICHOLL**, professor of singing, lecturer, aged 50. — **SEÑOR LAGO**, who died recently at Milan, aged 72, produced Glinka's "Life for the Czar" at Covent Garden, also Mascagni's "Cavalleria Rusticana" at the Shaftesbury Theatre in 1891. — **EDWIN MATTHEW LOTT**, born at Jersey in 1836, teacher and organist. — On the 26th of last month, **MR. CHARLES AUGENER** (second son of Mr. George Augener), aged 41, for some years traveller representing the firm of Augener & Co. in the United Kingdom, Australia, and New Zealand. — **JAMES HIGGS**, organist and writer; aged 74.

#### FACTS AND FANCIES.

**MR. ALEXANDER** again offers a prize of £20 for the best Sextet for flute, oboe, horn, clarinet, bassoon, and piano. Competitors must send in manuscripts by January 17, 1903, to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square. The examiners will be Messrs. Edward German and Hamish McCunn, and the referee Sir Alexander Mackenzie, Mus. Doc.

A committee (Messrs. Leonard, Chappell, Schott, Whittingham, Hutchings and Romer, Hopwood and Crew, J. Church, Hatzfeld, and Feldman) is arranging for a suitable testimonial to be offered to Signor Papini, whose bad health still continues. Subscriptions from the many admirers of this able artist will be gladly received by the hon. secretary, Mr. J. C. Smith, 43a, Poland Street.

Their Majesties the King and Queen have graciously bestowed a Royal Warrant upon Messrs. John Broadwood and Sons, Limited, the well-known pianoforte manufacturers, and a similar honour has been awarded to them by H.R.H. the Princess of Wales. The well-known firm of Messrs.

John Spencer and Co. has also received the honour of an appointment as pianoforte manufacturers to her Royal Highness the Princess of Wales.

The Louisa Hopkins Memorial Prize, Royal Academy of Music (for pianoforte playing), has been awarded to Violet L. Stewart (a native of Allahabad). Examiners: Misses Margaret Gyde and Grace M. W. Henshaw and Mr. Gustav Ernest (chairman); and the Charles Mortimer Prize (for composition), to Benjamin James Dale (a native of London). Examiners: Misses Ethel M. Boyce and Llewela Davies and Mr. E. H. Thorne.

The "Irish Musical Monthly" for April says that Ireland has its "Feis Ceoil," Wales its "Eisteddfod," Scotland its "Mod," and that kindred organisations exist in almost all European countries. In England we have local festival competitions, such, for instance, as the one which commences to-day at Morecambe, but no gatherings so national-like in character as those mentioned.

There are many accounts of children composing music at a very early age. Mozart was, perhaps, one of the most remarkable. He wrote little pieces and extemporised at the age of four. Then there was Samuel Wesley, who, at the age of eight, wrote an oratorio, but Dr. Crotch, already at the age of two commenced trying to invent tunes. In the April number of "The Paidologist" interesting specimens are given of tunes invented by a very young child, Robert Platt by name. Many specimens are given, the first having been taken down when he was barely seventeen months old. These first steps in composition are very remarkable, and yet it must not be forgotten that children naturally musical have quick ears, and tunes which they hum or fumble out on the pianoforte may be in part echoes of songs sung or crooned to them by their mothers or nurses.

Tablets are placed on the houses in which great musicians were born, but somehow or other the last resting-places of some have been unaccountably neglected. Such was the case even with Mendelssohn, whose tombstone had fallen into decay, though now it is happily restored. Dr. William Crotch died at Taunton in 1847, at his son's house, and was buried in the quiet churchyard of Bishopshill, near that city. In course of time the grave space and headstone almost passed out of sight. Attention was called to this by Mr. H. A. Geboult, Taunton representative of the Royal Academy, and the professors of that institution at once resolved to place a marble stone at the head of the grave, and by so doing rendered honour to one who, in addition to his having been first Principal of the Academy, was an earnest and able musician.

In the notice of Johann Rudolph Zumsteeg which appeared in our last issue it was stated that in the year 1799 Councillor Lessing showed Messrs. Breitkopf & Härtel some of his songs, which so pleased them "that they at once opened up negotiations with Zumsteeg, and already in February, 1800, published the first book of 'Ballads and Songs.'" Our information was gathered, as stated, from Herr Ludwig Landshoff's preface to the collection of songs published in connection with the 100th anniversary of the composer's death. We are informed, however, that J. R. Zumsteeg opened up negotiations with Messrs. Breitkopf & Härtel already in 1790, and we are referred to "Johann Rudolph Zumsteeg," a book recently published, and also written by Herr Landshoff (Berlin, S. Fischer). In it we read that Messrs. Breitkopf & Härtel published the great ballad "Des Pfarrers Tochter von Taubenhayn" as early as 1791, and also that songs of his appeared already in print in Stuttgart in 1789 and 1790. From the book all this is quite clear; the brief preface conveyed a different impression. With regard to the book mentioned we must add that it is of great interest, not only as regards the composer himself, but in connection with the development of the Lied and the Ballad. The first chapter



gives a valuable account of music at the Württemberg Court from 1744 to 1770. The life of Zumsteeg himself, told in further detail, deepens interest both in the man and the musician. Of particular note are the references to Goethe and Schiller, who both seem to have entertained a high opinion of his gifts. The volume contains a useful catalogue of Zumsteeg's printed and unprinted works, also many critical notes and comments.

An autograph of the Prelude and Fugue, No. 15, from Bach's well-tempered Clavier is now in the possession of Mr. W. Westley Manning. The splendid autograph of the "Wohltemperiertes Clavier," Part 2, containing twenty of the twenty-four preludes and fugues bequeathed by Eliza Wesley to the British Museum, formed the subject of two important articles from the pen of Professor Prout in the MONTHLY MUSICAL RECORD of 1896. In commenting on the text of Fugue I., with its differences from the Bach Gesellschaft version, he says:—"This fugue is, to my mind, one of the strongest pieces of evidence that Bach made three copies of at least a part, if not the whole, of the collection." And now, in confirmation of that opinion, there turns up a duplicate copy of No. 15. We may add that the only other known autograph, besides the twenty-one in the Museum and the No. 15 now mentioned, is the Fugue No. 18 in the Berlin Library. There were twenty preludes and fugues in the Museum when the collection was examined by Professor Prout, but one presented to a Mrs. Clarissa Sarah Clarke by Miss Emmett or Miss Wesley was afterwards acquired by the Museum. One autograph leads to another, and we may here mention that Messrs. Sotheby, Wilkinson and Hodge will sell by auction on May 3 an aria, "Conservati fedele," written by Mozart at the age of nine. The autograph comes from the celebrated collection of Aloys Fuchs, and its genuineness is confirmed by the Abbe Stadler.

Sir Frederick Bridge gave his second Gresham Lecture on Wednesday, April 23rd, and of course the subject was of him who so loved music that he declared of any man who cares not for it that "the motions of his spirit are dull as night."

"La Musique à Paris," by Gustave Robert (Paris: Ch. Delagrave, fs. 3.50), contains "Études" on various concerts and programmes of orchestral concertos during the seasons 1898-1900. The former are reprints of articles which appeared fortnightly in the "Revue Illustrée," but so modified that they may be regarded as new. There are smart appreciations of Bach, Brahms, Wagner, Richard Strauss, Weingartner, Mottl, and other composers and conductors. These articles fill the greater portion of the volume. The programmes are most useful for reference, and so also is the bibliography of French works on music, with notices of the more important books. And then there is an index of names, and an excellent "Table des Matières."

The diversity of opinion of musicians with regard to various composers is striking. With regard to contemporary men it is, of course, natural, but even Beethoven's later art works, the choral symphony and the last quartets, are thought by some to represent his highest achievement, by others an example of ambition which defeats its aim. To every rule there is, however, an exception. Except by the light-minded or ignorant, Bach as a writer of fugues is recognised as unrivalled. Mr. Crowest, in his recently published "The Story of Music" (London: George Newnes, Limited), adds his quota of praise, and, by the way, his master, Tamplin, in his copy of the well-tempered Clavier, inscribed the wise words, "This book contains the elements of all music."

Steps are being taken to organise a congress at Paris next year to discuss questions relating to the fine arts. A circular has been issued by M. Gabriel Lefeuve (Paris, 10 Rue Paul-Lelong), expressing a hope that British musicians who take their art seriously may give it their moral support.

Mr. W. H. Webb's "The Pianist's A B C Primer and Guide" has not only reached a second edition within twelve months, but a third will shortly be issued. A number of corrections and alterations have been made, and an addenda page furnishes remarks on pitch and names of musicians deceased since the first edition appeared. The "Pronouncing Guide" has been revised and corrected, and a comprehensive page index added.

We gather from "The Musical Age" that Mr. Harold Bauer has met with great appreciation in America. It is noted that his playing has gained much in feeling and poetry since his previous visits to America. In the March number of "The Etude" there is an interesting account of Mr. Bauer's mental attitude towards the study of the piano, which shows him to be a man of unusual intellectual insight, and one possessing true grip of his subject.

The eighth "Jahrbuch der Musikbibliothek Peters" for 1901, edited by Herr Rudolf Schwartz, has appeared. It contains an article on Evangelical Church Music, by Frederick Spitta; two interesting articles by Hermann Kretzschmar, and one entitled "Mozartiana," by Adolf Sandberger; also by the able editor a catalogue of all books, pamphlets, etc., on music issued during the past year, which will be most valuable for reference.

Messrs. Frank Rendle and Neil Forsyth have arranged with the Moody Manners Opera Company to give a short season of English opera in the autumn at Covent Garden Theatre, commencing about the beginning of September.

The London Trio (Madame Amina Goodwin, Signor Simonetti, and W. E. Whitehouse) were touring in Italy during the month of March. They visited Bergamo (where they were the guests of Countess Tochis, daughter of the late Signor Piatti), Brescia, Verona, and Venice.

## SCHUBERT AUTOGRAPH FOR SALE.

The well-preserved Autograph of the first and third acts of Schubert's Opera "Des Teufels Lustschloss," revised version, 2 volumes, is offered for sale by the owner, through Messrs AUGENER & Co., 6, New Burlington Street, London, W., where the same may be viewed.

## HAMILTON'S Modern Instructions for the Pianoforte. Enlarged, improved, and fingered by

CARL CZERNY.

Revised up to date, with a choice Selection of Tunes, such as Mascheroni's "For all Eternity," etc.  
Over 2,000 Editions sold.

|                |     |     |     |   |   |
|----------------|-----|-----|-----|---|---|
| In paper cover | ... | ... | net | 2 | - |
| Bound in cloth | ... | ... | net | 3 | - |

Appendix to "Hamilton's Modern Instructions for the Pianoforte," by G. F. West ... .. net 2 -

London: ROBERT COCKS & CO., 6, New Burlington Street, W.  
Also AUGENER & Co., Regent Street and Newgate Street.

MESSRS. AUGENER & Co. point out that besides the works of many other foreign composers represented in their Catalogues, all those works by

MORITZ MOSZKOWSKI,

J. L. NICODÉ, and

XAVER SCHARWENKA,

published by them, are their exclusive COPYRIGHT for all the British Dominions, and that the importation or dealing in any way with copies thereof not emanating from Augener & Co. is unlawful, and will be proceeded against accordingly.

# SIR A. C. MACKENZIE'S THREE SONNETS BY SHAKESPEARE.

No. 1. When in disgrace. 2. The forward violet. 3. Shall I compare thee?  
For Voice and Orchestra or Pianoforte. Op. 50.

Edition, No. 89416. Orchestra Parts ... .. net, 7/6  
" 89416. Voice and Piano ... .. " 2/-  
London: AUGENER & CO., Regent Street and Newgate Street.

# IN FAIRY-LAND. Song-Cycle, consisting of Songs, Duets, and Quartets, for four Solo Voices (Soprano, Con- tralto, Tenor, and Baritone). The words selected from the works of various authors, the music by

ORLANDO MORGAN.

Augener's Edition, No. 8914.

Vocal score, net 5s. Words separately, per copy, net 1d.; per 100, net 3s.

## SEPARATE SONGS from the same:—

The Weary Sun, all Golden Red:  
No. 1 in D flat, for Soprano ... .. net 2/-  
No. 2 in A, for Contralto ... .. " 2/-  
Robin Goodfellow, for Baritone ... .. " 2/-  
Shed No Tear, for Contralto ... .. " 2/-  
The Water Nymph, for Tenor ... .. " 2/-

\* See Our Music Pages.

London: AUGENER & CO., Regent Street and Newgate Street.

# MARCHESE'S "GABRIELLA." Vocal Waltz.

With Italian and English Text. Price, net, 2s.

"Is a vocal waltz which will delight the hearts of sopranos with flexible voices."—*Musical News*, April, 1902.

London: AUGENER & CO., Regent Street and Newgate Street.

# THREE NEW SONGS,

By J. B. WECKERLIN,

With English and French words.

For Three Long Years ("Depuis trois ans").

Phyllis and the Roses ("Phyllis et les Roses").

Unrequited Love ("Sérénade de Malice d'Amour").

Each, net 2s.

London: AUGENER & CO., Regent Street and Newgate Street.

# NEW BOUND VOLUMES IN PETERS' EDITION.

| No.       | Beethoven. String Quartets. New Edition, by Joachim and Moser. Vol. I. | Net. |
|-----------|--|------|
| 3032a.    | Beethoven. Sonatas (Joachim). Violin and Piano                         | 9/-  |
| 3031.     | Grieg. Lyric Pieces. Book X.   | 11/- |
| 2985.     | Sinding, Op. 24. 5 Pieces  | 4/6  |
| 2806a, b. | " 25. 7 "  | 7/6  |
| 2862a, b. | " 31. 6 "  | 6/6  |
| 2865a, b. | " 32. 6 "  | 6/6  |
| 2866a, b. | " 33. 6 Characteristic Pieces  | 6/6  |
| 2867a, b. | " 34. 6 "  | 6/6  |

London: AUGENER & CO.,  
199, Regent Street, W.; 23, Newgate Street, E.C.;  
6, New Burlington Street, W.

# SIDE-LIGHTS ON HARMONY.

By LOUIS B. PROUT.

I. The Tonal Aspect of Harmony.

II. The Philosophical Side of some Laws of Harmony.

Augener's Edition, No. 10,106. Crown 8vo. Paper covers, net, 2s.

London: AUGENER & CO., Regent Street and Newgate Street.

# ALLEGRO APPASSIONATO

For Violoncello with Pianoforte Accompaniment,

By CAMILLE SAINT-SAËNS.

Op. 43.

Price, net 2s. 6d.

London: AUGENER & CO., Regent Street and Newgate Street.

# PIANOFORTE STUDENTS' CHART OF TECHNIQUE AND THEORY.

By GEORGE LANGLEY.

Augener's Edition No. 6570. Bound in Boards, net, 3/6.

The Chart presents, in a series of twelve Tables (systematically arranged), a synoptical view of the whole of the Technique and Theory demanding the attention of the Pianoforte Student. The following is a list of these Tables:—

|   |                                 |
|---|---------------------------------|
| I. Preparatory Exercises.   | VII. Other Technical Exercises. |
| II. Passages formed from Scales.  | VIII. Miscellaneous.            |
| III. Scales.  | IX. Ornaments.                  |
| IV. Broken Chords and Arpeggios.  | X. Musical Forms.               |
| V. Octaves.   | XI. Rudiments of Music.         |
| VI. Supplementary Table of Scales, Broken Chords, Arpeggios, and Octaves. | XII. Ear Training.              |

Each Table shows the various divisions and subdivisions of the subject of which it treats, and is so arranged that as each step is made it can be noted.

London: AUGENER & CO., Regent Street and Newgate Street.

# STUDIES IN PART-PLAYING FOR THE PIANOFORTE.

By ERNEST FOWLES.

Augener's Edition, No. 6126. Price, net, 2s. 6d.

"Ernest Fowles' 'Studies in Part-Playing' should open the eyes of many students to a branch of music too often neglected by teachers. The examples are admirably chosen, and the book is extremely useful."—*Times*.

"The author is entitled to regard his carefully written exercises, as well as his lucid and comprehensive remarks, as a very worthy 'passport to the study of Bach.'"—*The Musical News*.

"Warm commendation may be bestowed upon 'Studies in Part-Playing,' by Ernest Fowles, an extensive and admirable set of exercises, many of which are extracts from standard works."—*Daily Telegraph*.

London: AUGENER & CO., Regent Street and Newgate Street.

# W. H. SQUIRE'S THREE NEW PIECES FOR VIOLONCELLO AND PIANOFORTE.

Op. 24, Bourrée; Op. 25, Meditation; Op. 26, Humoresque.

Price 4/- each.

AUGENER & CO., 199, Regent Street, and 23, Newgate Street, London.

# W. H. SQUIRE'S CELEBRATED SERENADE,

Op. 15, for Violoncello and Pianoforte.

|       |  |              |
|-------|--|--------------|
| 7122a | Violoncello and Piano                                  | net 2/-      |
| 7122b | Violin and Piano                                       | net 2/-      |
| 7122c | Pianoforte Quartet or Septet                           | net 2/-      |
|       | Pianoforte Solo  | net 2/-      |
|       | Song "Thine Eyes." No. 1, in G flat; No. 2, in F, each | net 2/-      |
|       | "Votre Regard," arranged by Henri Lœul...              | net 2 francs |

"W. H. Squire's 'Serenade' for violin and pianoforte has plenty of go and melodious strength."—*Musical Standard*.

"Is a graceful and flowing melody, well suited as an encore to a more important and classical piece."—*Daily News*.

"Is a charming little drawing-room piece, written in a highly musician-like manner."—*Victorian Times*.

"A 'Serenade' for 'cello, with pianoforte accompaniment, by W. H. Squire, is a graceful and shapely concert piece that is sure to become popular."—*Daily Telegraph*.

"The adapter has written a light, graceful French poem quite in keeping with the character of the music. It is written for a mezzo-soprano voice, and will be found pleasant to sing."—*Weekly Musical Record*.

"Messrs Augener's new songs include an adaptation, by Henri Lœul, of Mr. W. H. Squire's 'Serenade' for cello. In its new dress it is very effective and pleasant to sing, and both French and English versions are good."—*Musical News*.

London: AUGENER & CO., Regent Street and Newgate Street.

## THE MINSTRELSY OF IRELAND.

200 Irish Songs, adapted to their traditional airs ;  
arranged for Voice, with Pianoforte accompani-  
ment, and supplemented with historical notes.

BY

ALFRED MOFFAT.

Second Edition.

Augener's Edition No. 8928. Price, net, 4/-; Bound, net, 6/-.

"Although the notes occupy but a modest space, a glance at them shows that they represent a great deal of careful reading among the authorities on Irish folk music. The accompaniments are tasteful and artistic, without being pedantic or intricate, and the instrument is always subordinated to the melody itself. The collection is altogether admirable. The choice of songs appears to have been made with great judgment."—*The Scotsman*, May 30, 1898.

"In his setting of the Irish airs, Mr. Moffat has aimed chiefly at simplicity. In no case is the accompaniment overlaid with harmonic richness of effect, and the simple melodic character of the music has been successfully preserved. Mr. Moffat's historical notes add very much to the interest of the volume, and indicate a very thorough study of Celtic folk-lore and folk-song on the part of the author."—*Freeman's Journal*, June 6th, 1898.

"Both the Scottish and the Irish volumes are furnished with original historical notes bearing upon the airs, and, what is more to the point, these have a value to the musical antiquary surpassed by no work of the same kind put forth in late years. Mr. Moffat, if we may judge from his full references, has examined all available Irish collections both in public and in private libraries, with the result that the inquirer has placed before him a mass of evidence unquestionably reliable and full. . . . In conclusion, the book may be cited as a musical gathering of great value and interest, and one which no lover of Irish music or student of national folk-lore can afford to ignore."—*Leeds Mercury*, June 4th, 1898.

London: AUGENER & CO., 199, Regent Street, W.  
6, New Burlington Street, W., & 22, Newgate Street, E.C.

## MERRY MIMIC MEASURES.

36 ACTION SONGS.

The Words by E. M. TRAQUAIR and EDWARD OXENFORD.

The Music by

ALFRED MOFFAT.

In Staff and Tonic Sol-Fa Notation. 8vo.

Edition No. 8929. Net, 1s. 6d.

"Really, one feels tempted to review this under three heads, like a sermon—music, words, and actions! Though music teachers will probably only care if the music is good, the children will be more interested in the words, and the audiences (for somehow one inseparably connects action songs with 'breaking-up' concerts) will look most for novel or pretty actions. Well, we suppose one need not say much about the last, except to mention, in passing, the distinctly novel and 'taking' umbrella actions in 'Sunbeams and Showers,' and that 'Aboard our Boat,' 'Nuts and Nettles,' 'Queen of the May,' 'Sowing and Reaping' are also specially effective. With regard to the words by E. M. Traquair and Edward Oxenford, most of those by the latter are very clever and amusing; such, for instance, as the delightful 'Disobedient Ducklings,' 'Sunbeams and Showers,' 'Nuts and Nettles,' and 'Our Army.' Miss Traquair is to be congratulated on two capital games, 'The Bird in the Apple Tree' and 'Cat and Mouse,' just the thing for little children. . . . Now as to the music. Most of it is bright and 'catchy,' with accompaniments simple enough for elder sisters or Board School pupil teachers, and there is plenty of variety among the thirty-six different tunes. The 'Shepherdesses,' for instance, irresistibly suggests a hymn, while the music to 'There's nothing else so dear,' would really make a beautiful hymn tune, and even that most quaint and charming song 'The Disobedient Ducklings' is a shade too ecclesiastical for the funny verses. Now the worst has been said—and that's not very bad!—let us pick out just a few special favourites, of which both words and music are capital: 'Sunbeams and Showers,' 'Nuts and Nettles' (already mentioned), 'The Merry-go-round,' 'Spring's Ball,' 'Our Army' (a delightfully vigorous March), 'Tally ho!' 'Aboard our Boat,' 'Gallant Soldiers,' 'Our Beautiful Band,' the last five being sure to be popular with boys. For the rest, the work should have a large circulation, for it is thoroughly practical in every way, not least so in having the tonic sol-fa notation printed below the stave containing the voice part, and being so arranged that nearly all the accompaniments can be played without having to turn over a page."—*Monthly Musical Record*, June 1st, 1897.

London: AUGENER & CO., 199, Regent Street, London, W.

City Branch: 22, Newgate Street, E.C.

Library and School Department: 6, New Burlington Street, W.

## THE MINSTRELSY OF SCOTLAND.

200 Scottish Songs, adapted to their traditional airs ;  
arranged for Voice, with Pianoforte accompani-  
ment, and supplemented with historical notes.

BY

ALFRED MOFFAT.

Second Edition.

Augener's Edition, No. 8930.

Price, in Paper Covers, net, 4/-; Bound in Cloth, net, 6/-.

"Mr. Moffat appears to have done his work well. In the range of his choice he has drawn upon all sources, with the result that in the 200 songs and ballads included in the volume there is no lack of variety. The accompaniments are tasteful, and frequently tinged with the Scottish style. . . . Altogether it must be pronounced an excellent collection of Scottish folk music. . . ."*Scotsman*, Oct. 14th, 1895.

"Certainly an important publication. There are many such volumes, but few, we imagine, with such judicious harmonies and good taste in the pianoforte accompaniment to every song."—*Musical Standard*, Oct. 12, 1895.

"Mr. Moffat's judgment and resources as a harmonist is fully tried in these model melodies, and the result is excellent. The accompaniments are characteristic and often highly original."—*Musical Herald*, Nov., 1895.

"This is a handsome collection of songs. . . . The historical notes are valuable, and in many cases exceedingly interesting, while the setting of the airs is simple but effective. The work is wonderfully moderate in price, and should find its way into the hands of all who can appreciate a genuine collection of characteristic Scottish songs. Mr. Moffat is to be congratulated on the thorough manner in which he has performed his self-imposed task. . . ."*Celtic Monthly*, Oct., 1895.

"The handsomest collection of Scottish songs we have ever had the fortune to examine. . . . and beautifully printed. . . . In the selection of the best versions of melodies, Mr. Moffat has shown great judgment, and his arrangements will be found tasteful and effective. One of the most valuable features of the work is its inclusion of a number of very beautiful Highland airs that have not hitherto found a place in any similar collection. The historical notes add to the interest of the book as a whole, and we can confidently recommend the book to all lovers of our national music as the completest and best work of the kind ever published."—*Fifehire Advertiser*, Sept. 21, 1895.

"This is without doubt one of the best and cheapest collections of Scottish songs published. The accompaniments are simple but effective, and the historic notes are interesting and most reliable, no pains having been spared by the compiler to ensure correctness."—*Highland News*, May 9th, 1896.

"The preparation of this extremely interesting collection of folk-songs could not but have been a labour of love to Mr. Moffat, who is a Scotchman. We understand that he did the greater part of the work during a winter's residence in the Highlands, at the village of Luss, Loch Lomond, which is on the estate of Sir James Colquhoun, to whom the volume is dedicated. So it is little matter for surprise that his arrangements are so rich in local colour. He has treated the songs as folk-songs ought to be treated. One can see at a glance that this is not the first attempt at such work.

"The songs are arranged alphabetically throughout the work, and there are two indexes, one of the titles by which the songs are usually known, and the other of the first lines. A verse from the Rev. John Skinner's 'Tullachgorum' finds an appropriate place on the title-page. Needless to say, the volume itself is got up in Messrs. Augener's usual excellent style, in which good paper and clear printing leave nothing to be desired. The public may congratulate itself on getting such good return for such extremely moderate outlay."—*The Monthly Musical Record*.

"The Minstrelsy of Scotland' is certainly one of the best collections that have seen light in recent years. . . . Trouble has been taken to get the correct version of the airs, and nearly always these are irreproachable. . . . Carefully prepared footnotes are appended, and most of them are of unquestionable use."—*The Times*, Aug. 5th, 1897.

London: AUGENER & CO., 199, Regent Street, W.,

City Branch: 22, Newgate Street, E.C.

Library and School Department: 6, New Burlington Street, W.

100

## Standard English Songs.

Edited by W. A. BARRETT.

The accompaniments arranged by Dr. Stainer, Dr. Martin, Henry Gadsby, A. J. Caldicott, Burnham Horner, Joseph Barnby, and the Editor.

|                                       |           |     |
|---------------------------------------|-----------|-----|
| In 5 Books (No. 8830a-e) . . . . .    | each, net | 1 0 |
| Complete (No. 8830) . . . . .         | net       | 5 0 |
| Complete, bound (No. 8830*) . . . . . | net       | 7 6 |

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

Also ROBERT COCKS & CO., 6, New Burlington Street, W.